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CHARLES J. CONRAD.

THE NEW YORK DRAMATIC MIRROR

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AN INEPT COMPARISON.

An editorial in *Calvert's Monthly*, "a national journal of commerce," published in Chicago, has been received by *The Mirror* from its editor, WADE CALVERT, who requests that this journal should "give an expression upon the subject."

The article upon which an expression by *The Mirror* is desired is entitled "The Theatre as a Business and the Critics," and it contains these ideas:

Calvert's, as a commercial journal, would like to ask if the attitude of the theatrical critic toward the theatre in matters of adverse criticism is just, when the theatre of the present day must necessarily be a commercial proposition, notwithstanding the "art for art's sake" contention. No matter how artistic a production it must have a commercial end. Regarding the theatre as a commercial institution, *Calvert's* must insist that no critic has a right to go beyond a certain line in criticism, either adverse or favorable. It would not be tolerated in any other line of business, and a newspaper that published extremely detrimental tirades against any production tending to injure the business of the theatre, such as advising its readers not to attend the performance, should be held liable for damages as it would be if it published an article advising its readers not to purchase a certain make of automobile because the writer regarded it as dangerous.

Calvert's comments upon various recent phases of dramatic criticism in New York, and it pays its respects to the critics in the city in which it is published by declaring that they "are notoriously inaccurate or unfortunate" in their estimates of dramatic offerings in Chicago.

The Mirror has long regarded the Chicago critics, on the whole, as an exceptionally able, earnest and conscientious body of writers on the stage. But that is a minor issue in considering *Calvert's* main idea.

A journal of commerce, possibly, could not consistently advocate any idea as to the theatre other than that the theatre is an institution "on all fours," as the quasi-legal term has it, with the making and vending of automobiles. And while *Calvert's* does not mention advertising as a means of promoting the theatre, its inference plainly is that advertising is essential to the theatre as a "commercial" institution, and that newspapers should consider this carefully in what they publish about the theatre.

Yet the theatre, in fact, is an institution very different from an automobile or other factory, and is so regarded by the public. Of course, the automobile is but a figure of comparison, yet it is *Cal-*

vert's figure, not *The Mirror's*. And when the automobile is set up in comparison with the play as to newspaper treatment, the automobile factory must be included, as the theatre is included with the play.

Persons own and ride in automobiles, to their great pleasure, in many cases; yet they would not visit an automobile factory for the variety of amusement, interwoven with something of instruction and inspiration, that they gain from the theatre; and really, nothing that the automobile affords, in its manufacture, vending or use, can legitimately be compared with the theatre in these premises.

No manager, in full enjoyment of his mental faculties, would assume that mere puffery of his offerings by a writer who while writing that puffery fixed one eye on the advertising the manager had seen fit to insert in the newspaper in which the puffery contemporaneously appeared would be of the least benefit to the play or offering thus advertised and puffed.

There are a great many fools among the public, but those persons who read newspapers, and particularly those persons who read amusement advertisements and the reviews of plays in newspapers as a rule are quite removed from any condition of mental lack or disorder.

A newspaper that should "adjust" its columns of theatre review to its advertising columns would very quickly lose all influence with the public, and even paying for theatre advertisements in such a newspaper would be throwing money away. Yet with the automobile it is very different, for advertising and puffing sells automobiles. And persons who do not see this distinction may, by experiment, discover it without question.

As to criticism, that is a subject which deserves detailed attention, but *The Mirror's* views as to the critic's function have often been expressed and are well known. Abuse or ridicule of actors or managers is not criticism, and violent condemnation of a play, and advice to the public to ignore it, is no part of a critic's duty, unless the play threatens public morals. The true critic surveys a theatre offering with due consideration for all concerned in it, and for the enterprise and expenditure of the manager—who often takes great risks in his desire to please the public, and whose aim is by no means always wholly selfish—no less than for the efforts of playwright and players. The critic should praise where praise is due, and point out lacks or blemishes on the theory that they are not of the design, for it would be folly to assume that a manager would purposely offend the public, or that an actor does not wish to succeed. Withal, the work of the critic should be instructive and constructive, and it should never be malicious; nor should it aim to project the critic's own personality, which is extrinsic.

The critic, in fact, in some respects, is an embodiment of the intelligent public, which knows whether he is just or unjust and can no more be imposed upon by him than it can be fooled by unwise "promotion."

And now a Metropolitan Opera House director returned from Europe answers a query propounded by *The Mirror* by saying that New York will eventually be the artistic centre of the world, meaning, of course, the centre of artistic music. A perusal of the operatic programmes for this metropolis for this season would be admitted by any fair judge as corroborative evidence.

THE woman who committed suicide in White Plains the other day and left a will providing that her estate should be devoted to the relief of deserving persons who, among other things, "do not attend theatrical performances," possibly furnished one explanation of the means of her taking off.

A FAMOUS European teacher of dancing now in New York asserts that the art is "almost" lost. Yet if it is not quite lost and there still are teachers, there should be hope for its future.

THE inaction of the French dramatist in a duel with a French critic may have reaction in his next play.

PERSONAL



DUSE.—Eleanor Duse on Nov. 1 celebrated the thirtieth anniversary of the birth of her fame, it having been on Nov. 1, 1879, as *The Princess of Bagdad*, at a small theatre in Turin, that the Italian artist established her place as one of the leading actresses of the world. Previous to that time Madame Duse had been a struggling player of only obscure provincial repute, but having seen Sarah Bernhardt as the Princess of Bagdad she became imbued with the conviction that she, too, had the ability to portray such roles, and at a special performance proved the truth of that conviction. In Rome, on Oct. 3, by the way, Madame Duse celebrated her fiftieth birthday. She was born in 1859, in a railway carriage, and made her first appearance on the stage in a role of her own at the age of four, playing one of the mischievous children in Victor Hugo's *Les Misérables*.

O'BRIEN.—Nearly six feet of blonde, sturdy boy, enwrapped in a dressing gown of a shade of blue almost profane in its intensity, quite filled Eugene O'Brien's little dressing room at the Hudson Theatre the other night when a *Mirror* man dropped in for a moment between the acts of *The Builder of Bridges*. It is in that *Sutro* play that Eugene O'Brien might be said to have come into his own on Broadway, a fact plainly evident from the warm approval awarded his work the first night and at each performance since. He quite deserved the curtain call which Mr. Bellevue persisted so generously in having him share. Mr. O'Brien is very young and his acting experience has not been of great length, but the future of this young player, who looks so very like the principal figure in an Otho Cushing drawing, and whose acting methods are not unlike those of the late Edward J. Morgan, will be interesting to watch.

PADEREWSKI.—For use in the first performance of his new symphony, to be heard for the first time in England, Nov. 8, Ignace Paderewski has invented a new instrument, to be called the tonitruone. The instrument is intended to impart to the music the effect of far-distant thunder.

RUSSELL.—A false report has appeared that Annie Russell has abandoned the stage for journalism. No doubt this rumor was started by the fact that Miss Russell often writes magazine articles about the stage. She does not intend to retire, which is good news to the theatregoing public. At present she is recovering from an illness, which has kept her off the stage this season. For several seasons Miss Russell has been unable to procure suitable plays. It is unfortunate that an actress of her ability must dabble with unworthy material on account of the scarcity of good plays, but it is good news to learn that she will return to the stage when she secures one.

WHEELLOCK.—A message from Phoenix, Ariz., from Joseph Wheelock, Jr., bears the welcome but rather unnecessary information that Mr. Wheelock is still tremendously alive, that bit of news having been contributed by the gentleman after he had had the rather morbid pleasure of reading his own obituary in two or three of the New York papers, the mistake having been occasioned by the sudden death over in New Jersey a few weeks ago of a man of the same name. Even if illness makes necessary "Joe" Wheelock's absence from Manhattan for the benefit to be derived from Arizona air, he has here many friends who still bear him very happily in mind and to whom his well-being is of moment. One cannot be a clever light comedian and an all-round good fellow for several seasons without making warm friendships, and of the latter Wheelock has many here in New York. Good light comedians of the Wheelock and John Barrymore class are not too numerous, and Mr. Wheelock's recovery and return to the stage would be pleasing news.

The Usher



The officers of the Actors' Fund of America have issued a note of the progress of new work and an appeal for co-operation from which this is taken:

Ours is a grand profession, and public appeal to support our sick and indigent and bury our departed associates is not a dignified proceeding to those of us who take a pride in our noble calling. The reputable managers are doing their best to help us in the good work, and we know that all our brother and sister professionals join us in the hope that all self-respecting members of our calling will avail themselves of the privilege of becoming an integral part of the Actors' Fund, our great charity.

It is the aim of the officers to make the Fund the great clearing house of the profession, as it rightly should be, and the membership therein should be the first requisite to an audience for an engagement with all managers. If we are strong enough in members by May 1 next, the question in every manager's office, in New York city at least, should be, "Are you a registered member of the Actors' Fund?" We feel certain that this point will be reached if we can show a registration of 5,000 members of the profession who are willing to help those in their own calling who are unable to help themselves.

This should be the representative organization, the natural headquarters of the profession, where every one connected with the theatre should be known, and where every professional's address should be. "Is yours there?"

The beginning of the new year for the annual membership and registration is Thanksgiving Day, Nov. 25. In order to keep up the good work started last February, all members should make it a point to remit three dollars to the Fund as near that date as possible for annual dues and registration, as new registration can be used in connection with Spring, Summer and the following Winter season's engagements. Of course annual dues must be paid when registering.

The bureau of the Fund was instrumental in securing several hundred engagements for its members during the Summer and Autumn, which speaks well for the success of the Fund's new venture. Its Registration Bureau is no longer an experiment. It is an established fact. It is confidently hoped by the officers of the Fund—and the outlook is very encouraging—that by May 1 from five to six thousand names will be on the annual list.

Here is opportunity for members of the profession who are not members of the Fund to ally themselves with this great charity and at the same time enjoy the advantages of an engagement bureau to which managers have pledged themselves to turn when seeking actors.

"It is estimated that there are at the present time in America, in successful operation, 7,000 theatres, more or less, in which innumerable plays and near-plays are produced daily without the actual presence of a single actor," says *Current Literature*. "The age which has given us horseless carriages, smokeless powder and noiseless guns has, in other words, also developed the actorless theatre. The investment in this form of amusement already reaches the sum of \$50,000, and the audiences that are attracted to it are composed of 4,000,000 men, women and children, on an average, every day in the year. We are speaking, of course, of the moving picture theatres."

Why *Current Literature* should give some notion of the magnitude of the motion picture field and place the investment in this form of amusement at \$50,000 it is difficult to see.

That sum is absurdly inadequate as an estimate. In fact, the weekly output of films alone represents several times \$50,000 in value.

The investment in the motion picture field undoubtedly runs well into the millions. There are probably more than 7,000 theatres devoted to motion pictures, and scores of these, like the Union Square, New York, are buildings representing large capital individually.

And there is a veritable army of persons engaged in the industry.

"The actorless theatre" is a catching characterization of the motion picture theatre, but it is not carefully expressive.

The pictures shown in these theatres are the work of artists in various lines, and the figures often represent the work of fine actors. In fact, as much labor is spent upon many of the pictures—including the acting they show—as is bestowed upon preparations for the production of a regular play.

And the pictures are "actorless" only in the sense that they represent multiplied reflections of original work.

Richard Harding Davis, in *Collier's*, points out some differences that strike the playgoer from New York who indulges his love for the theatre in London.

"The first difference I always find between going to the play in London and in New York," he says, "is that in New York the man who has paid for a seat is made to feel that he is a patron of the house; while in London he is greeted by the staff of the theatre not exactly as an intruder but as a necessary evil. They appreciate that an audience is necessary, but, sooner than have one, they would almost prefer to close the house."

"In London," continues Mr. Davis, "for that important strategic outpost of ticket-taker, an old man of eighty is always employed. You think this is accident, but it is not. Old age naturally suggests failing eyesight, and when he keeps you waiting in the foyer while he examines your ticket, and assures himself that it is not a laundry bill or a motor-bus receipt, you attribute the delay to his bad eyes. But, in detaining you, he has a motive. Standing at his elbow, scowling darkly, there always is another man, apparently a plain-clothes one from Scotland Yard, uncomfortably disguised in evening dress. And, while the aged ticket-taker pretends to scrutinize your ticket, the lookout man scans you. You cannot escape his eye. He never sleeps. No American, no matter how reckless, can hope to pass that man with a concealed bomb, or a revolver, or wearing a white tie with a dinner coat."

It may be assumed that Mr. Davis carried neither bomb nor revolver, and yet apparently he was held up.

More or less ingenious persons are still finding "ciphers" that to their minds and some others settle what they believe to be a controversy as to whether Shakespeare or Bacon wrote the Shakespeare plays.

A student of the subject suggests that if the pertinacity of the Baconians were directed to finding traces of Bacon in the intellectual parts of plays instead of in the rude typography of the early printers, they would sooner settle the matter even to their own liking. And this student makes a beginning for such persons by citing Bacon's definition of philanthropy:

I take goodness in this sense—the affecting of the weal of men—which is that the Grecians call philanthropia; and the word humanity (as it is used) is a little too light to express it. This, of all virtues and dignities of the mind, is the greatest, being the character of the Deity; and, without it, man is a busy, mischievous, wretched thing, no better than a kind of vermin.

And under it sets this parallel from Shakespeare, Portia's eulogium of mercy:

'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown;
His scepter shows the force of temporal power,
But mercy is above this scepter'd sway,
It is enthroned in the hearts of kings;
It is an attribute to God himself;
And earthly power doth then show like God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That in the course of justice none of us
Should see salvation.

And this is but an opening which marks the way to endless testimony.

ANCIENT PLAYERS IN CHINA.

A deliver into the antiquities of the theatre says that in China every inn and hostelry in ancient days had its own company of actors to amuse the guests. They gave their plays, dances and songs while the guests ate. Before sitting down to dine the host came around and showed his guests a book in which all the plays were written, so that they might choose the one they would like to see. One could eat a meal and see a play for twenty-five cents.

STEPHEN PHILLIPS' COMMISSION.

William Faversham has engaged Stephen Phillips, author of *Herod*, to write a Biblical play based on the story of Judith and Holofernes. Next Summer Mr. Faversham, Mrs. Faversham (Julie Oppi), and Mr. Phillips will visit the Holy Land for material for this play.

PINERO TO COME TO AMERICA.

Sir Arthur Wing Pinero, the English dramatist, will come to America, it is said, in time for the first dress rehearsal of his play, *Mid-Channel*, with which Ethel Barrymore opens her season in January.

CLARA BLANDICK.



Clara Blandick, whose portrait appears above, has just begun a tour of the country with Wilton Lackaye in *The Battle*, after five weeks in New York in the Shubert houses. During the Summer Miss Blandick was associated with the Carr Stock Players of Hartford, Conn., and Springfield, Mass., appearing in such important parts as Agatha Warren in *The Warrens of Virginia*, and the Girl in *The Girl of the Golden West* (with Frank Keenan as stock star in his original parts), and Juanita in *The Rose of the Rancho*. Miss Blandick was also in the trial performances of two new plays. Last season she was very successful as Emma Brooks in *Paid in Full*.

ADVOCATES AN ACTORS' UNION.

At a recent meeting of the London Actors' Association Cecil Raleigh advocated an actors' union. Conditions in England are somewhat different from conditions in this country, and Mr. Raleigh believed that the profession there should organize.

"The great professions of medicine and law are extremely close communities," said he. "They are united for self-protection. Why should not artists put themselves on the same plane. There are 250 theatres open nightly in Great Britain and Ireland. What is the position of the workers in this vast industry? Stage carpenters have their union. The musicians are so closely allied that it is an axiom in the theatre that the band is always paid. The theatre managers are allied. These bodies are highly organized, they do their work most effectively and silently. They are in their way as powerful as the ship owners' federation or any other associated body of employers."

"The actor, as a rule, thinks he has a heap of grievances," continued Mr. Raleigh. "Personally, I do not think he has nearly as many as he thinks he has, but he has a few that are pressing. The greatest of these is the competition of the amateur, who pays to be given a part, or who plays without remuneration. You will find advertisements soliciting the services of these people, and asking for premiums, in half a dozen different newspapers every day of the week. As a result the man who has begun to learn his business is elbowed out by the paying beginner."

THE MYSTERY PLAY STAGE.

There is little information about the scenery, machinery, dresses and properties of the early mystery plays in England. But, according to one authority, the stage consisted of three platforms in "stories." In presenting a theatrical hell, God the Father, surrounded by angels, occupied the uppermost platform; on the second beneath sat the saints, and on the last and lowest, men who had not yet shuffled off the mortal coil. On one side of the lowest platform was the semblance of a dark, pitchy cavern, whence issued fire and flames; and when it was necessary the audience was treated with hideous cries and noises in imitation of the howlings and agonies of wretched souls tormented by relentless demons. From this yawning cave the devils themselves constantly ascended to delight and to instruct the spectators. The mysteries were acted in churches or chapels upon temporary scaffolds when the weather was too inclement for outdoor performances. When a sufficient number of actors could not be found among the clergy, the church wardens employed secular players, and at times borrowed dresses from other parishes. The players did not faithfully learn their parts, but were followed by a prompter, called the "ordinary," with book in hand.

THE EMPEROR AS A CRITIC.

Emperor William superintended the production of Ernst von Wildenbruch's play, *Der Deutsche Koenig*, which was produced Nov. 2 in Berlin. At his suggestion an objectionable incident which had no bearing on the plot was eliminated. Another modification suggested by the Emperor was not made, owing to the objections of the late author's widow.

CHICAGO LICENSES INCREASED.

The License Committee of the Chicago City Council has raised the annual license fee of first-class theatres from \$500 to \$600.

The Matinee Girl

"HAD no idea from seeing her on the stage she was the sort of woman she is." A critic who sometimes writes interviews said this of Virginia Harned. Back came a brother critic to whom he had spoken the words, and who is one of Miss Harned's "Swiss Guard." "Why should you think you know anything about the woman merely because you happen to have seen the actress?"

There is no record, nor even tradition, of what the critic replied. There are questions that are unanswerable.

The Virginia Harned of the stage has been cast for a long procession of stage sirens who are innocent with potentialities in the first act, who daily with temptation in the second act, who sin in the third, sin some more and suffer hideously in the fourth, and die horribly in the fifth. The name Virginia Harned conjures stage memories of guilty love-making and repentant dying.

But Virginia Harned, chateleine of the four-story gray stone house two minutes from Central Park, is in no wise a broken lily. Rather is she a deep-rooted, flamboyant rose. First, significant of the cleavage between Virginia Harned from eight to eleven, and Virginia Harned in the non-playing hours, is the fact that she is not a weeping woman. Laughter describes her personal metier. Keenly alive to the humor of life, she extracts it from every situation and greets it with a laugh.

The Virginia Harned of the long phalanx of problem plays is a creature of solitude. One thinks of her as sitting beside a low fire of dying embers and drenching seven handkerchiefs with her unavailing tears. But the first glimpse I had of Virginia Harned in proper person was of her as fresh from an icy bath and wrapped in a blue silk kimono, with pink butterflies swarming upon it, she sat in a big chair beside a roaring, high-leaping blaze and laughed at the energy of the new and most live fire.

There is no aloneness for the woman behind the actress. Like Marie Antoinette, she has her Swiss Guard, a loyal squad of unvarying numbers, and like the Swiss Guard, it would perish in her defense. Unshakable friends are the best certificates of character one can ask for.

The Virginia Harned creation is a creature of soba, solitude and inhospitality. Virginia Harned herself brought from the splendid old State of her forebears, for which she was named, the instinct of an undying hospitality. The home near the Park echoes always to the voices of guests. She never sits at the table in her big oak dining room alone. Meals and motors, homes and friends are to be shared, is her motto.

The Virginia Harned of the stage is a cloud blown about the heavens by every wind of emotion. The true Virginia Harned is an intellectual woman, a burrower in her big library, a delver in mines of musty literature.

The Virginia Harned "part," as a rule, walls and whines its way through its tormented play life. If the thorn of torment ever creeps into Virginia Harned's life pillow no line of her face or tone of her voice ever reveals its presence. In that country of Virginia where they have known her and hers for many a generation they say, "She comes of a line of thoroughbreds." And silence in pain is a distinguishing sign of the thoroughbred soul or body.

As instance of this was the story of the countryman who saved her from death at the heels of a runaway horse in Massachusetts last summer. Now the Virginia Harned "part" would have shrieked out echoing her fears. Virginia Harned herself amazed the silent farmer by her greater silence.

"She was very pale, but she never said a word," he said, "except to thank me."

W. J. Hurlburt, who looks like a model of Charles Dana Gibson's men, is so grave while writing his plays that he feels it necessary to preserve the balance of his temperament to be gay at all other times. It is at these other times that he mingles the titles of his plays, speaking trippingly of *The Writing Hope* and *The Fighting on the Wall*.

Joe Kilgour smokes his cigar in *The East* way with such apparently soulful contentment that he makes every smoker in the audience frantic to climb over the intervening humans, dash up the aisle, seek the

smoking room and "light up." Old gasers at the world through smoke clouds congratulate him on his smoking scene. One of them said:

"Ah, Mr. Kilgour, one feels that you love that cigar."

"Love it," snorts the stage smoker; "I hate the d-d thing. Off the stage I never smoke anything but cigarettes."

Susanne Westford, formerly the president of the Professional Woman's League and now a member of her sister, Lillian Russell's, company in *The Widow's Might*, has a treasure book in her traveling library. A cheerful red bound book. It might be a copy of "Three Weeks" or "The Firing



Photo Sarony, N. Y.

Virginia Harned.

Line," but it happens to be "How to Stay Young." She will lend it to you if you ask her, or if she thinks you need it, without asking her. Some of the passages in it are such as iron out the worry lines made by fear of growing old. For instance:

"The way to keep young is to die daily to the old."

"The perpetual renewal of mind will perpetuate the youth of the entire personality."

"To perpetuate youth in the complete sense is to promote the growth, the development and advancement of everything in the being of man, and to gain experience is to gain the elements of advancement. Therefore the tendency of experience in inseparably connected with the tendency of life to advance itself, renew itself and perpetuate its own youth."

"The first essential is to train the mind to feel young, because the body will express the same age that is felt in the mind."

"To begin the day with the statement, 'I am young because my yentire being is perpetually renewed,' is to place the clear, strong thought of the morning in perfect harmony with the natural process of renewal, and every state of mind that is formed during the day will be a youth producing state."

"The personality may have lived for eighty years and may look as old as the race thought believes such a personality should look; nevertheless, when the mind that animates the personality begins to feel the process of renewal and begins to live in the mental state of youth, the personality will begin to look young and feel young, and in less than a year will have the vigor and the appearance of one in the prime of life. And why not? Nature gives man a new body every year; this new body is young; then why should not this body look young and feel young?"

Caruso asserts with gesticulations most violent that he will leave the stage in five years. "Because I wish to leave when I am in my best form," he explains. He has expressed the intent of many players. One of them uttered it to me six years ago. "I shall retire in five years," he said. "I want to leave while I am at my best."

But a year more than the period of self-allotted activity has passed and he is giving small audiences ghostly glimpses of old-

time power. The actor does not know that for some reason, not of years, the power and glory of his acting have passed. It is not in most human brains and hearts to know when we are in our best form—until afterward.

Actors, being adepts at entertaining on psychic and emotional planes, successfully carry their talents into the material realm. An actor, being graduated from a long and painful course of one-night stands, well knows how to make a hotel guest uncomfortable, and he possesses the opposite knowledge.

Frank Davis, stage director of *The Wolf*, made the walls of Sayville Inn bulge with happy guests at Sayville on Long Island during what he chose to call his vacation. So successful has May Irwin's Inn been that she is considering a proposition to open another for the winter on an island in Indian River in Florida.

A scoffing male wretch submits this ticket as the one which the women will elect when the "votes for women" era arrives: Donald Brian, President; H. B. Warner, Vice-President; Douglas Fairbanks, Governor of New York; Jack Gardner, Mayor of Greater New York; Caruso, Superintendent of the Zoo.

Edith Talliaferro, the sixteen-year-old star of *Polly of the Circus*, suffered her first interview in a Southern city with somewhat inglorious result. Little Miss Edith had just finished making up her brown eyes blue when she beheld a tailored young person who stood at the threshold of her dressing room and funged at her the question:

"Are you a suffragette?"

"A—what?"

"A suffragette?"

"No," responded Miss Sixteen.

"Can you give a reason?"

"Oh, yes."

"What is it?"

"Because I am many things—ah, many things—a player plays many parts—but not—that. No, I'm not one of those."

The published symposium of distinguished women in the Southern city on whether they wanted to vote and why ended with two lines about the chosen representative of the stage. "Miss Edith Talliaferro is not a suffragette, though she won't tell why. Suppose women will get a vote in spite of this staggering blow."

While Miss Talliaferro was playing in Brooklyn last week she sought wisdom of her sister:

"Mabel—I mean Nell—what is a suffragette?"

Laura Nelson Hall now and then breaks into verse. This is a fragment which she says is a youthful folly to be forgotten, but which I heard her recite to a piano accompaniment in a drawing-room:

THE WEED AND THE ROSE.
A little weed grew at the foot of a rose
And both breathed the soft Summer air.
The little weed sighed as it looked at the rose,
For the rose was so tall and so fair.

At twilight the little weed tremblingly spoke
And told of its love for the rose.
But the rose did not hear, for the language of weeds
Is a language a weed only knows.

So the little weed wept, washed the feet of the rose.
And the rose was refreshed for the night.
The song of the morning bird opened her heart
As she lifted her head to the light.

And taller she grew and the green leaves spread wide,
Till they shut out the sunlight and air.
And the little weed died at the foot of the rose
And the rose never knew it was there.

November elsewhere. It is Springtime on the south side of Forty-second Street, and will remain Spring so long as Mabel Talliaferro and Mlle. Genee remain there. Miss Talliaferro throws upon the slide the April showers and May smiles of youth in her well-named play, and her neighbor Genee dances with fairy lightness into our hearts, making it June time there. You can no more resist either of these winsome ones than you can a sunbeam dancing on the wall, and you would no more try. Springtime and the Silver Star are as rejuvenating and heart lightening as Peter Pan, and neither is so hopelessly childish.

A leading man gives this definition of friendship: "A friend is one who can hear of our success without pain."

THE MATINEE GIRL.

ADELE BLOOD IN ST. LOUIS.

As leading woman of the newly organized Imperial Players at the Imperial Theatre, St. Louis, Adele Blood has scored a success of substantial proportions and has established herself in that city as a warm favorite. This week Miss Blood is playing Viola Allen's former role in *The Palace of the King*, with roles of equal interest and importance to follow.

OPPORTUNITY IN RUTLAND.

The Rutland, Vt., Opera House Building has been sold to the local Odd Fellows, who will take possession on the expiration of the present lease, July 1 next, and turn it into an Odd Fellows' Hall. This will necessitate a new theatre in Rutland, which is one of the best towns in Vermont, but as local capital will not venture wholly in the matter it would seem to present a good field for outside enterprise.

THE NEW BELASCO COMPANY.

A Strong Organization, Soon to Appear in Mr. Belasco's New Play *The Lily*.

Theatricaly the most interesting announcement to be made last week came from David Belasco Thursday, making public the name of his new play, the first since *The Girl of the Golden West*, and the roster of the company gathered together by the manager for its performance. The play is to be called *The Lily* and is an adaptation by Mr. Belasco from the French of Pierre Wolff and Gaston Leroux. As *Le Lys* the play was produced at the Vaudeville Theatre, Paris, two years ago with success. Its motif is the sex problem, but it is claimed that the question is treated in altogether a new and novel manner. The company to appear in *The Lily* includes Nance O'Neill, Julia Dean, Florence Nash, Allen Paven, Ethel Grey Terry, Bruce McRae, Charles Carterright, Dodson Mitchell, Aubrey Bouc-cault, Leo Dietrichstein, Alfred Hickman, Robert Hobson, Douglas Patterson, and Marshall Stuart. *The Lily* will have its first performance Dec. 6 in Washington and after one week in that city and another in Pittsburgh will come to New York at the Belasco Stuyvesant Theatre Dec. 23.

CHARLES J. CONRAD.

Charles J. Conrad, several interesting pictures of whom appear on the front page of this issue of *The Mirror*, is a well-known actor of lengthy and varied experience, having been associated during his stage career only with the best in the modern and classic drama. Endowed with physique and a splendid voice, a student and lover of all that is best in the drama, it is not surprising that he has made such long strides in the profession and won such enthusiastic commendation for excellent work. Mr. Conrad, after a few seasons of stock company experience, became a member of Creston Clarke's company, with which he remained three years, playing a number of Shakespearean and classical characters. He has played a greater variety of parts than usually falls to the lot of a player, and is considered now one of the most versatile leading men of his years in the profession. The pictures on the front page of *The Mirror* show Mr. Conrad in the characters of Jacques in *As You Like It*, Mercutio in *Romeo and Juliet*, and as Sir Andrew Aguecheek and Duke Orsino in *Twelfth Night*.

DAMAGED BY FIRE.

At Aspen, Colo., Oct. 30, fire broke out in a one-story frame structure situated next to the Wheeler Opera House Block. A very heavy wind was blowing, and in an incredibly short space of time it and a building immediately next to it were a mass of flames. The Aspen Fire Department, however, confined the fire to these two buildings, but fire entered the opera house building through one of the fire escape doorways and through some windows where the steel fire shutters had been left open and did between \$500 and \$1,000 worth of damage. Repair work has been started and will be rushed to a completion. This will not in any way interfere with any attraction which Manager Stallard may have booked.

LIONEL BARRYMORE RETURNS.

Lionel Barrymore, the oldest of the three young Barrymores, who has been abroad for the past two or three years studying painting, is to return to the stage. His reappearance will be made in Mr. Frohman's production of the Conan Doyle play, *The Fires of Fate*, to have its premiere next month. Mr. Barrymore is best remembered for his work as the Italian organ-grinder with John Drew in *The Mummy* and the Humming Bird, on tour with *The Other Girl*, and more recently in *Pantalone*, J. M. Barrie's one-act play done at the Criterion Theatre Christmas night, 1908.

MABEL TALLIAFERRO AGAIN.

Mabel Talliaferro's change in name not having met, apparently, with popular approval, the *nom de theatre* "Nell" has been dropped and hereafter that charming little player will again be Mabel Talliaferro in public and Mrs. Frederic Thompson in private life. A matinee audience recently welcomed the announcement of the second change with cheers, which would seem to prove that Mr. Thompson's decision meets with the approval of Miss Talliaferro's admirers.

KATHERINE GREY AS SALVATION NELL.

During her forthcoming tour of Australia under the management of J. C. Williamson one of the roles in which Katherine Grey will appear is that of *Salvation Nell* in the Sheldon play of that name in which Mrs. Fiske scored so heavily at the Hackett Theatre last season, and in which she is now on tour. Other plays in Miss Grey's repertoire will be *Salomy Jane*, *The Lion and the Mouse*, and *The Third Degree*.

NEW FUND MEMBERS.

Elizabeth Menzell, Blanche Walsh, Augustus Thomas, and David Warfield are a few of the latest names added to the life membership list of the Actors' Fund through the efforts of Thomas McGrath, who is in charge of the new bureau, and he has positive assurance of at least fifty more names before Thanksgiving Day. The Fund Bureau can only look out for its own supporters, registered members, so if you are not among the large majority it behooves you to join at once.

OPENING OF THE NEW THEATRE

WITH appropriate ceremony, "dedicated to the drama and to the citizens of New York," the New Theatre was thrown open Saturday afternoon, Nov. 6, to a large number of invited guests, among whom were distinguished representatives from the fields of literature, science, the drama, and finance. Previously to the dedicatory exercises, which did not begin until 5.15, the visitors inspected all parts of the beautiful playhouse, New York's latest and most palatial addition to the already long list of luxurious theatres. The long, softly lighted corridors, exquisitely unholstered and decorated in colors pleasing and restful, the magnificent balcony promenade at one end of which on a raised platform a stringed orchestra played, the comfortable tea room, the beautifully appointed retiring rooms and even the splendidly equipped buffet and smoking rooms below stairs, were filled with notable men and women, all enthusiastic in their admiration of the beautiful structure. The interior of the house has been described already in *The Mirror*, and it is only necessary at this time to repeat that the New Theatre is one of the most elegant and finest equipped buildings given over to the drama and opera in the world, a playhouse of which every New Yorker and every American may well feel proud.

Shortly after five o'clock the straying guests were drawn into the auditorium, boxes and balconies of the theatre proper with the playing by the orchestra of the overture chosen to open the exercises, Beethoven's "The Dedication of the House." As the strains of the overture stilled the visitors the heavy red velvet curtains were drawn aside. On the stage were seated the guests of honor, surrounded by the founders. At the rear, hidden by a wall of palms, the chorus from the Metropolitan Opera House was stationed. Among those seated on the stage were Governor Hughes, Senator Elihu Root, Chancellor Henry Mitchell MacCracken, of New York University; Dr. Nicholas Murray Butler, president of Columbia University; Woodrow Wilson, president of Princeton University; Dr. John H. Finley, president of the College of the City of New York; Joseph H. Choate, former Ambassador to Great Britain; General Horace Porter, former Ambassador to France; William Lyon Phelps, Professor of English Literature at Yale University; Brander Matthews, Professor of Dramatic Literature at Columbia University; Dr. Felix Adler, head of the Society for Ethical Culture; William D. Howells; Hamilton W. Mabie, editor of the *Outlook*; Richard Watson Gilder, editor of the *Century Magazine*; Thomas A. Edison, William Winter, William Archer, of London; Professor Schelling, of the University of Pennsylvania; George Pierce Baker, English Professor at Harvard University; Professor H. Fairfield Osborn, vice-president of the American Museum of Natural History; John Bigelow, Walter Damrosch, Peter T. Barlow, Major Henry Lee Higginson, A. B. Walkley, the English critic, and several of the New Theatre founders.

THE OPENING CEREMONIES.

The Builder Transfers the Theatre and J. P. Morgan Takes the Keys.

The ceremonies were opened by Otto M. Eidlitz, the builder of the theatre, who presented to Thomas Hastings, of the firm of Carrere and Hastings, the architects, the silver keys of the building. These keys, which were of silver and were designed for the occasion by Mrs. William C. Deming. Mr. Eidlitz presented with the following words: "In April, 1908, was commissioned by you architects with the erection of this theatre. It is now completed. I therefore deliver to you the keys." Mr. Hastings replied: "In accepting these keys from you, Mr. Eidlitz, we must express our profound appreciation, not only of your services as builder, but of those rarer qualities of administration, executive ability and energy which have contributed to the success of this undertaking." Then turning to J. P. Morgan, Mr. Hastings continued: "To you, Mr. Morgan, representing the founders of the New Theatre, we deliver these keys and declare that it is well and truly built."

In accepting the keys Mr. Morgan said: "In receiving these keys I wish to thank you in behalf of the founders for the beauty with which you have endowed this edifice, and for the care you have shown in its building and erection. Let me further acknowledge our indebtedness to those who have assisted you in the work—to you, Mr. Ingalls, faithful administrator; to Mr. Bratton, able engineer; to Mr. Hagen, ingenious in stage construction—to name only a few of those without whose faithful and expert endeavor the work could not have been brought to its successful completion. By the authority vested in me by the founders, I hereby declare the New Theatre open. I dedicate it to the service of the drama and the citizens of New York."

At the conclusion of Mr. Morgan's address the choral ode, which was written by Percy Mackaye at the time of the laying of the corner-stone of the building, was sung by the chorus of the Metropolitan Opera House. The words of the ode, arranged to music from Gounod's "Redemption," are as follows:

"Awake, awake, awake,
Spirits of Aspiration!
And hasten to renew
Your ministering songs:
For let the Prince of Faery

Returns within your walls,
Back from his ancient bright dominions,
Awake, awake, awake,
For he is crowned again.

"But who is he, the Prince of Faery?
Of Hellas he was god, a swan was he in
Avon.
But who is he, the Prince of Faery?
Of little children lord, of men and angels
master:
Within the human mind he rules the world."

GOVERNOR HUGHES' ADDRESS.

He Congratulates the City in a Thoughtful Analysis of Purpose.

Mr. Morgan then introduced Governor Hughes. His Excellency, after declaring his pleasure at the opportunity to be present on such an occasion and congratulating the people of New York on the completion of such a splendid enterprise, said:

"The New Theatre marks, in my judgment, an important step in the progress of this city, which we so much love. We are gathered here to-day, not simply because a new theatre has been provided, not simply because of its rare beauty and perfect adaptation; not simply because of the skill and fidelity of the workmen who have made it possible; not simply because of the distinction of those associated with this enterprise; but, chiefly, because of the fine purpose which has animated the men who have founded this institution.

"This is not a dramatic club. It is not intended to be for the entertainment of the few. Its purpose is not to provide exclusive privileges. This should be regarded as the people's theatre, making an appeal to the intelligent public; and it should be generously supported by the public. We cannot conceive of a state of society in which the dramatic instinct of our nature should not have play. It is impossible to view otherwise than with solicitude, a careless and indifferent attitude on the part of the intelligent

worthily described in the words of Mr. Morgan, as dedicated to the drama and to the citizens of New York.

ELIHU ROOT SPEAKS.

The Enterprise is Not a Mere Extension of Fashionable Opportunity.

Governor Hughes' address was applauded warmly. Senator Elihu Root, following, said:

"The opening of this New Theatre is an interesting, important and laudable act. If any regard this as a mere extension of opportunity for fashionable amusement they are mistaken. We have greater amusements and galleries of paintings, of sculpture, and pottery and metal-work and tapestry. We have endowed conservatories of music. Our National and State and municipal governments are great educational and religious and business institutions. All freely expend vast sums in excess of the requirements of utility in the buildings they erect, in order that architecture may present to the constant diffusion of mankind enduring forms of dignity and beauty.

"The establishment of this theatre, founded by private munificence, imbued with public spirit, is in recognition of the fact that this same rule which applies to all other arts applies also to the art of the acted drama, as the French learned more than two centuries ago in founding the Comedie Francaise. This institution, abjuring all pretension covered by the cant phrase about 'elevating the stage,' its purpose is to make it possible to preserve what is best in the drama by making it possible to present what is best upon the stage, even though the demands of profit and the requirements for profit may demand a lower standard. In the old, the great and simple days of Paine, of Marlowe, of Shakespeare, Beaumont, Fletcher, and Ben Jonson, when the simple wooden plaster theatre without scenery was just taking the place of the tavern yard for dramatic representation, slender walls were enough to support the drama. But now the enormous

of us. I know when the curtain rises Monday upon the beginning of the serious work of the New Theatre, that it will rise upon a career of glorious achievement and useful service to our beloved country that shall not end for many and many generations to come."

At the conclusion of Senator Root's address the curtains were lowered as the orchestra played the beautiful overture to Nicolai's "The Merry Wives of Windsor." When they rose again the members of the New Theatre were disclosed grouped on the stage about a large bust of Shakespeare, facing Johnston Forbes-Robertson, who read to them, with exquisite appropriateness, Hamlet's "Address to the Players." With little John Tansey on the floor at their feet, the group of players, some standing, others seated, included Mrs. Sol Smith, Mr. Hockstone, Mr. Bruning, Mr. Calvert, Miss Husley, Mrs. Deilenbaugh, Miss Lawton, Miss Kearns, Mr. Johnson, Mr. McVay, Mr. North, Mr. Stanford, Miss Wyndham, Mr. Anson, Mr. Balsar, Miss Bateman-Hunter, Mr. De Cordoba, Mr. Gottschalk, Mr. Wendell, Mr. Melick, Miss Stitgreaves, Miss Sutton, Mr. Yapp and members of the producing staff. As Mr. Forbes-Robertson ceased speaking the familiar lines, orchestra, chorus, company and guests alike joined in "America."

In the evening the guests reassembled to witness a dress rehearsal of *Antony and Cleopatra*. The audience was a most appreciative one, and each member of the company was made to feel that he or she was very welcome and had the good wishes of those who are to witness his or her season's work in this most beautiful playhouse.

ANTONY AND CLEOPATRA.

Shakespeare's Great Historical Tragedy the Ambitious Opening Play.

Tragedy in five acts, by William Shakespeare. Produced Nov. 8.

Mark Antony E. H. Sothern
Octavius Caesar A. E. Anson
M. Aemilius Lepidus Rowland Buckton
Sextus Pompeius Ben Johnson
Domitius Enobarbus William McVay
Eros Charles Balsar
Scoutus Howard Kyle
Demetrius Hannan-Clark
Agrippa Jacob Wendell, Jr.
Proculeius William Harris
Thyreus Henry Stanford
Menas Lee Baker
Candilus Reginald Barlow
Euphronius Harry Melick
Leontes Laurence Eyre
Mardian Malcolm Bradley
Diomedes Pedro De Cordoba
A Soothsayer Albert Bruning
A Clown Ferdinand Gottschalk
Cleopatra Alfred Cross
Cleopatra Julia Marlowe
Octavia Beatrice Forbes-Robertson
Charmian Jessie Busley
Iras Leah Bateman-Hunter

To erect such a building as the New Theatre in eighteen months is an achievement which may be regarded as wonderful in this period of building marvels. To put forward a dramatic company after comparatively quick organization in the list of plays already announced for the immediate future in this theatre must astonish all who have any idea of the preliminary work required even for a single production. And in view of this expedition in bringing the New Theatre to the appreciation of the public, the critic is bound to overlook even serious blemishes if he finds them, for so quick a realization of the bare possibilities of such an institution in perhaps without precedent in all the history of the drama.

To begin the career of the New Theatre with such a play as *Antony and Cleopatra* reveals in its artistic direction a courage no less pronounced than the ambition of the whole enterprise is admirable. And to represent it with any degree of success in the circumstances is to inspire the public with a great hope for this theatre's future.

The judgment of Coleridge, that *Antony and Cleopatra* "is by far the most wonderful" of all Shakespeare's historical plays, will never be disputed by any philosophical student of the Shakespeare drama. Coleridge goes even further, and declares that in all exhibitions of a giant power in its strength and vigor of maturity, this great play rivals *Macbeth*, *Lear*, *Hamlet*, and *Othello*.

It not only rivals these great dramas in its imaginative splendor, but it presents difficulties in the acting that none of them present. Its direct and subordinate motives may only be appreciated after repeated readings. No actors that ever have appeared in it have given anything like a full illustration of them. It traffics with empires, and its chief figures are superhuman in their attributes. When it is said that an actor like Garrick failed utterly as *Antony*; that Macready, attempting it, closed his effort after three performances; and that the great actors of various periods have shunned it, oppressed by its difficulties, the temerity of players not great in attempting it may be wondered at. *Cleopatra*, affording to the histrionic mind a scope possible, has been attempted by actresses of great power as well as by actresses who assumed that the character merely represents the caricature of a wanton and voluptuary. Yet stage history gives no example, at least in English, of an impersonation of *Cleopatra* that could have satisfied the imagination of a faithful reader of the play. Mrs. Sid-



Photo Apeda Studio. Copyright 1909 by the New Theatre.

THE NEW THEATRE.

members of the community toward dramatic representation.

"In aristocratic communities, the great importance of having adequate opportunity for the development of the fine arts, and for the encouragement of the drama has been abundantly recognized; but that development and that encouragement are far more necessary in democratic America than in any aristocratic community. We want to have prosperity and wide diffusion of prosperity; but in order that prosperity and material gain shall not prove a curse instead of a blessing we must do all we can to promote the refining influences of life—proper means of recreation, wholesome enjoyment, the cultivation of those capacities for delight and pleasure, which alone make the gains of prosperity a blessing to the human soul.

"We want all our people, everybody, of whatever condition or circumstance, desire to be industrious, getting a fair reward for honest labor, and then having in our great community a chance to have the best that stage and museum and academy can afford. If we are to accomplish that purpose the promotion of the fine arts, the encouragement of the dramatic art, cannot be left simply to the incentive of cupidity. This establishment, I undertake to say, would not properly be conceived of as a protest; it is not here to protest, to oppose; it is in no sense taking an attitude of antagonism. It is like any good thing. It will prosper on its merits, and its influence will permeate the community in a wholesome manner without any express didactic effort.

"The stage has always been a great instructor, but it has succeeded best when its instruction has not been explicit, but implicit. No trouble with the view of art that it reflects life, if only it deals, not with a museum of abnormality, but reflects those wholesome currents of life in life as a whole in which, thank Heaven, goodness ever predominates and progress is ever sure.

"So we welcome this institution to-day, because by the foundation that has been here provided by men of means there will be an opportunity for the drama which might not be afforded if the field were left solely to be occupied by those who were impelled purely by commercial consideration; and we are content to believe that with actors well trained, with companies well provided, with excellent management, and the representation of the drama according to its best traditions, a sure appeal will be made to the intelligence of the city of New York, and this may be regarded as a benefaction

expensiveness of theatres and their appurtenances make great profits the only alternative to bankruptcy.

"The requirements of profit appeal to the existing taste of the great number of the public. The requirements of true art, dramatic art, as all other art, appeal to the capacity of the public for development in better taste and to the human appreciation of the smaller number. The one pays immediately in money; the other pays, in the long run, in the service which it renders. For the development of cultivation of taste lies in the hearing and seeing and living with what is best in art. John Hay used to say 'It was safe to assume that a book which had a very great sale was not literature.' I remember the night when far into the morning poor Richard Mansfield railed because the immense cost of producing *Richard the Third* had compelled him to abandon that work, worthy of his genius, in favor of less costly and more popular plays which he considered trifling and a waste of time. I remember the high anticipations of the true home for the drama which created the building of the Edwin Booth Theatre forty years ago, its brilliant but too short career, and its speedy end in financial failure.

"Here, comparative independence of the sheriff, to enable the managers with cheerful souls to give us the best plays well acted; to give us the good old plays with which history and tradition and the memory of some of us associate the names of great actors; to give us the good new plays all the more readily produced because of the new spur of better opportunity for the stage and the audience; here can be found enjoyment which leaves no bad taste in the mouth; here the managers may snap their fingers at the sensational and meretricious; and here for many and many a year, while the brilliancy of these decorations grow dim, while the founders pass away and new audiences throng the aisles and occupy the seats, many and many a year shall be exerted to the full and to the beneficent influence of the acted drama upon the minds, the morals, and the manners of our people. It is a good cause, bravely undertaken, and the men who have espoused it are entitled to the hearty thanks of all of us.

"Congratulations, Mr. Morgan and gentlemen of the honorable list of founders, and congratulations to you, my fellow townsmen, not only upon this wonderful gift, but upon the public civic pride and spirit of your associates. Congratulations to the management which has done its work so well, and heartfelt hopes from all

sons once declined the part, declaring that "she should hate herself if she were to play it as she thought it should be played"; a conception which, though thus but hinted at, probably would not have added to her classic fame had she attempted the character, although it might have enriched the stage traditions of the role if resolved to action.

The production at the New Theatre may be highly commended for the artistic conservatism of its mounting and pictorial features. Most modern productions of Antony and Cleopatra have sought to make up for possible shortcomings in that vital thing, the acting, by overlaying the play with extrinsic movement and accessories, by a riotous element of supernumerary figures, by stage architecture foreign to its localities, and by an excess of Oriental color. Cleopatra's palace, which figures in four of the thirteen scenes at the New Theatre, in massive majesty, subordination of colors and simple yet effective devices of "atmosphere," forms an admirable and effective setting for the happenings within it. And the other settings, one scene before Caesar's house in Rome, Italian and Grecian coast scenes, a wharf off Misenum looking upon Pompey's galley, and Cleopatra's monument, in simplicity of treatment and austere dignity are far more impressive of actuality than more elaborate and florid paintings would be. And there is less than the ordinary distraction of attention in the subordinate happenings and the employment of figurantes, leaving the production in these matters one to be profitably studied and admired. Ernest Albert painted the scenery from drawings in color by Jules Guerin.

While the reader of the play can spare no sentence from it, Antony and Cleopatra is far too voluminous for stage representation, and would require more scenes and time than the traffic of the theatre could afford. In it Shakespeare has given a marvelous exposition of related history, fascinating in his means and manner of imparting it, and much of this can be and has in this instance been eliminated, leaving all that is essential in the play concerning the great figures about whom the action revolves.

Mr. Sothorn does not at any moment suggest the great personality of Antony. This figure is not merely the thrall and vassal of the Egyptian Queen.

Our courteous Antony, Whom ne'er the word of "No" woman heard speak, Being bar'd ten times o'er, goes to the feast: And for his ordinary, pays his heart.

It is the same Antony who moved the mob with dead Caesar's mantle; who triumphed over Brutus; who led legions and carved out empire. He is a very Hercules in the toils. Mr. Sothorn does not indicate the heights and depths of the character. Throughout the play he has a rough external guise of the soldier, with grizzled beard and hair. There is nothing even in externals that denotes the Antony "barber'd ten times o'er." There is no lapse even to the external aspect and trappings of gallantry in the periods of open revelry. Yet Mr. Sothorn's extreme plainness of make-up no doubt assists his personation, which may be commended for even endeavor and earnestness of effort.

There have been actors, like the great Kean, whose genius had dazzling moments that lifted his auditors to heights of illusion; like the elder Booth, who, being in fact of insignificant stature, so played upon the imaginations of his audiences that he loomed dominant among taller men; and like Irving, who at times as by some hypnotic spell, enforced a virtual image of the character in hand. Such an actor, fitted by nature with regal port and demeanor, would be an ideal Antony.

Mr. Sothorn for the earlier half of the tragedy was not distinguished above other male impersonators of character about him save by a more lucid and reaching reading of his lines and their pregnancy. He did not convincingly denote the changing moods of Antony. He failed in energy and the supremacy of passion. But later in the play he moved his auditors if he could not convince them. He dominated the scene with skillful vehemence when he came upon Cleopatra surrendering her hand in mock endearment to Caesar's messenger. Here the actor's force and frenzy thrilled. And in the scene during which he finally buckles on his armor, meeting the caressing assistance of the Queen with her own spirit of ardor, there was admirable work, while moments of the lingering agony of death illustrated a tragic strength in Mr. Sothorn that will enhance his honors.

To praise Miss Marlowe is no new thing, in the higher work that has distinguished the American theatre of this generation she has had an honorable share. And while she is not the Cleopatra of Shakespeare—and who in simulation has been that figure?—it may be said that no actress in many years has brought a finer intelligence to the character than that which makes her impersonation one of exceptional interest. One need not emphasize or catalogue the limitations of any actress when set against this wonderful creation. It is only necessary to note some of Cleopatra's characteristics to newly realize the histrionic difficulty presented. Cleopatra was cunning past man's thought. Her womanhood was gross and disorderly, yet her witchery—her infinite variety—subdued and charmed even the great nature that knew her dissembling, that saw her at once cowardly and tyrannical, vain to extravagance, treacherous even to her own dearest wishes, yet regal in allurements. To the master minds of her time she was the wonder of the world, no less than she is to-day with ages intervening. She is as truly proof against time as she is against the devices of the theatre and the execution of its greatest simulators. Others of Shakespeare's great characters,

creatures of imagination though they may be, possess some attributes that are common with normal human figures. Shakespeare's Cleopatra, projected from a living example, is unique even among those who may be said to be of her kind. Thais and Delilah, Lais and Phryne and their sort had much in common. Cleopatra among such sisters was royal in circumstance, limitless in variants of passion and emotion—in fact, a supreme creation. And in these facts will be found the elements respectively of comparative ease and impossibility as to impersonation.

There is undeniable physical charm in Miss Marlowe's Cleopatra, enhanced by a varied and notably artistic dressing. And she shows vehement passion, beguiling art, flashing jealousies, and a very arsenal of appeal. She is physically pliant and vocally voluble, yet in the interminable changes of mood she is called upon to describe her transitions are sometimes theatrical rather than natural. There are moments in the play when she forces illusion, and periods when one admires the power of her histrionism merely. The part has depths in its grosser phase and subtleties in its mental springs that are but touched by her. And in the later scenes—the fateful moments preceding death—the actress marks effect by mere declamation, lingering over phrases that weary, whereas they should thrill. This is but elocution of the sort that in another part might stir to admiration. Yet the characterization on the whole is one that will bear repeated study, while it will add to Miss Marlowe's reputation.

The Octavius of Mr. Anson was in some respects distinctive in speech and manner; Mr. Buckstone's Lepidus was conventionally satisfying; Mr. McVay's Enobarbus conveyed the philosophy of his lines and generally sought a favorable position from which to deliver it; Mr. Wendell's Agrippa was well postured, but lacked distinctness in speech; while Mr. Johnson's Pompeius had the distinct virtue of individuality and was gratefully audible. Most of the other men's parts were carefully handled—as, in fact, all were. But special note is due to Mr. Bruning for his Boothian—a part whose sinister mystery he ably voiced and acted—to Mr. Balsar for a vivid, ingenuous and appealing Eros, and to Mr. Gottschalk for the peculiarly apt spirit with which he invested the lines of the Clown in the final scene with the asps, again illustrating the Shakespeare miracle of imposing low comedy effectively upon a situation fraught with the terrors of tragedy. Miss Busley was a graceful, sympathetic and attractive Charmian, and Miss Bateman-Hunter pleased in the secondary part of service as Iras. Miss Forbes-Robertson sustained the part of Octavia with due appreciation of its contrasting modesty and dignity.

There is some doubt as to the acoustics of the New Theatre. The unusual solidity of its proscenium structure and its vast spaces seem to seriously qualify the effects of the acting voice, unless the company has failed to strike the right key. It is possible that habit may prove that this auditorium will serve for the heroic drama and ideally accommodate music offerings, although there is no certainty that it will prove satisfying with the more quiet and intimate of modern plays. Yet architectural ingenuity may even make such plays acceptable here, and it is to be hoped that a theatre otherwise so magnificent and so designed for comfort will serve every purpose held by its directors.

Its first offering is indeed worthy, and its announcements promise much of interest. The New Theatre alone should long draw admiring throngs, for it is something that should excite pride wherever the drama has friends and wellwishers. And it is built to endure, and promises rich dramatic legacies to generations yet to come.

AS MR. WALKLEY SAW IT.

The London "Times" Critic Comments on the New Theatre Opening.

A. B. Walkley, the dramatic critic of the London Times, in a cable description of the dedication of the New Theatre Saturday afternoon and of the dress rehearsal of Antony and Cleopatra that evening, makes comment of interest and value since it comes from the leading critic and writer on things theatrical in a city from which the promotion and aims of the New Theatre have been closely and critically watched.

Mr. Walkley, in an article rather lengthy even for the London Times, declares that the event which he witnessed was well worth crossing the ocean for, and adds:

Gov. Hughes talked about democratic America and the importance of fostering art amid the materializing influences of democracy, and the democratic crowd he addressed, which, to the English eye, looked more aristocratic than Mayfair and the Faubourg St. Germain in one, languidly applauded. With all deference to Gov. Hughes, it is to the intellectuals, I surmise, rather than to the people, in a democratic sense, that the New Theatre will make its appeal. Multi-millionaires have established it, but it is the "high brows" who will enjoy and keep it alive. The fact is that New York, a little blasé with its riches and a little weary of its material magnificence, is best just now on intellectualizing itself.

"We want our people," said the Governor, "to have the best that stage and museum and academy can afford." The collocation was significant. I have seen something with my own eyes and have been told more of the great determination of New York to get in characteristically rapid fashion to the limit in scientific and artistic opportunity. This New Theatre scheme, to be rightly understood, must be seen as part of a great intellectual movement conspicuous to-day all over the United States of America, whose citizens found universities and museums as naturally as our found families, but to be noted, I am assured, at its maximum energy in New York.

Further on in the article Mr. Walkley says:

The audience at the final rehearsal of Antony and Cleopatra last night, in the discrimination of its applause, seemed to me as fastidiously critical as a repetition generale audience at the Theatre Francaise in Paris. Indeed, it looked more like a Gallic than an Anglo-Saxon audience. The tier of founders' boxes all around the back of the dress circle, like the loges de balcon at, say, the Paris Renaissance, helped the illusion, but Paris, and for that matter, London, outside of Covent Garden in the season, could show no spectacle so brilliant as this New York crowd, such a display of aristocratic beauty in the women, such a blaze of diamonds. All New York, socially speaking, was there, and it was a sight worth seeing.

On Sunday night at the Union Club Mr. Walkley was the guest of the president and founders of the New Theatre. Among those present were William K. Vanderbilt, president; Clarence H. Mackay and William B. Ogden Field, vice-presidents, and Otto H. Kahn, treasurer of the theatre; William Archer, the London critic; Edmund L. Baylies, August Belmont, W. De Lancey Kountze, Winthrop Ames, Paul D. Cravath, Lee Shubert, Archer P. Huntington, Elliot Gregory, Henry Walters, Norman Hapgood, Charles Dana Gibson, John Corbin, and Edward Hamilton Bell.

Mr. Walkley reserved his impressions of events while here for his own journal.

THE ACADEMY ALUMNÆ.

On Friday last there was a very pleasant and well attended meeting of members of the Alumni Society of the American Academy of Dramatic Arts, which followed the meeting of the executive committee.

Plans for the season were discussed. The executive committee will meet once a month, and there will be a weekly reunion of members in town at the club room, from three to six o'clock on Thursdays, except when the American Academy has a matinee, in which case the reunion will be on Friday.

The executive committee will soon send out invitations to its members to meet the president of the American Academy of the Dramatic Arts, Franklin H. Sargent, and the faculty of the Academy, on Tuesday afternoon, Nov. 23, from three till six o'clock.

T. DANIEL FRAWLEY IN TOWN.

T. Daniel Frawley, one of the best known stock company managers and producers on the Coast, arrived in town yesterday for the purpose of engaging players and plays for the new stock company at Winnipeg, Ont., of which he is to be manager and general director. The organization, which is to occupy the Winnipeg Theatre, is to be a strong one, and many plays hitherto rare in stock repertoire are to be produced. There will be a weekly change of bill. Mr. Frawley's associate in the new venture is William Butler, of Fairbanks, Alaska, who is also associated with Mr. Frawley in several other business interests, mainly in Alaska and other properties. Frawley, when interviewed by a Mianan representative yesterday afternoon, was looking in the best of health and is busily renewing New York acquaintances among the Lambs and Players clubs.

TREASURERS' CLUB OFFICERS.

The Treasurers' Club of America elected these officers at its annual meeting Sunday: President, James H. J. Scullion, Wallack's Theatre; Vice-President, Joseph W. Cone, Orpheum Theatre, Brooklyn; Treasurer, Jed P. Shaw, New Theatre; Financial Secretary, I. A. Morgenstern, Empire Theatre; Recording Secretary, Walter M. Cox, Garden Theatre; Governors, Max Hirsch, Metropolitan Opera House; Earl King, New Theatre; Ralph W. Long, Herald Square; Sol De Vries, Hippodrome; Joseph Silverman, Knickerbocker; Joseph A. Pile, American Music Hall; Jerome B. Flynn, Keith and Proctor's Fifth Avenue.

MRS. HAVERLY IN POOR HEALTH.

After six months in the hospital, following a serious operation for appendicitis, Mrs. Jack Haverly, the widow of the famous old-time manager, is back at her rooms at 208 West Forty-second Street attempting to again take up her business of preparing and selling cold cream for the profession. Mrs. Haverly is still far from well, however, and is hardly strong enough yet for the work. Sam Harris, of Cohan and Harris, has expressed his willingness to join with other managers in arranging a benefit for the brave little woman who has been cheerful and uncomplaining in adversity.

FRITZ SCHEFF ILL.

Suffering from an uncomfortable, although not extremely serious, throat trouble, Fritz Scheff was unable to appear at the Saturday matinee performance of The Prima Donna at Atlanta, Ga., last week, and her role was sung by her understudy, Miss Wilton. Although Miss Scheff appeared at the Saturday evening performance her engagements at Memphis and Nashville have been cancelled. It is thought that the singer will be unable to appear again for at least a fortnight.

RICHARD JOE'S NEW PLAY.

Silver Threads, Richard Joe's new play by Martin V. Merie, author of The Light Eternal, is now in rehearsal under the direction of William Robert Daly at the Majestic Theatre. Silver Threads is written around the story in the song "Silver Threads Among the Gold," with which Mr. Joe has long been identified.

REFLECTIONS.

Waldeman Burkhardt, who was reported to be lying ill in a hospital at Laconia, N. H., has recovered his health and has rejoined The House of a Thousand Candles company (Eastern). Mr. Burkhardt was in the hospital from Sept. 27 to Oct. 16, suffering from typhoid fever.

Irene Langford, the prima donna of Abe Leavitt's Gay Monte Carlo company, was stricken with nervous breakdown in Albany recently and has been compelled to cancel her engagement.

Through Sanger and Jordan, J. C. Williamson has obtained the Australian rights to The Three Twins.

Mrs. John J. Murray, leading woman with the Murray Mackey Stock company, spent last week with her husband, the manager of the Opera House in Lynn, Mass., as the engagement at the Warren, Pa., Opera House had been cancelled.

The following announcement was sent out from the Shubert offices last week and is self-explanatory: "The Messrs. Shubert announce that the engagement of The Man from Home at Charles Frohman's Park Theatre, Boston, the significance of which has been misinterpreted, does not in any manner affect the exclusive booking agreement existing between them and Liebler and Company. George Tylear, the managing director of Liebler and Company, entered into an agreement with Mr. Frohman for this special Boston engagement a year ago, before he severed his connections with the syndicate and had joined the Shuberts."

James D. Proudlove, musical director of the Southern Hickman-Bessey company, closed his engagement with that company Oct. 23 and joined the Eastern Hickman-Bessey company Nov. 6. The members of the Southern company tendered him a farewell spread at the Imperial Hotel, Henrietta, Texas, Oct. 23.

Louis N. Parker, the English playwright, has altered The Fourth Estate somewhat for its production in England. The first copyright performance will be given to-day, Nov. 9, in London.

Caroline Newcombe has been engaged for the New Theatre production of John Galsworthy's play, Strife.

J. Arthur O'Brien, of The Belle of Brittany company, was married Sunday, Oct. 31, in New York to Emily Louise Fraser.

The cast of principals for The King of Cadonia has been completed and will include William Norris, Eva Davenport, Clara Palmer, Gertrude Darrall, Melville Stewart, Burnett Barbarette, Berttram Grady, Albert Gran, William Danforth, Caroline Armstrong, Donald Buchanan, and William Davis.

William Faversham will add Wednesday matinee to his usual performances of Herod at the Lyric this week and next.

The Shuberts will give a special dress rehearsal of Clyde Fitch's last serious drama, The City, before an audience of about a dozen of Mr. Fitch's most intimate friends and co-workers. After the rehearsal the guests will be asked to submit their opinion of the drama. The play will have an out-of-town opening.

Alice Fischer gave a box party Friday night at Wallack's Theatre, where she is playing in The Fourth Estate, to a party of women's suffrage leaders. Among those present were Mrs. Carrie Chapman Catt, Mary Garrett Hays, Mrs. Philip Snowden, Miss Potter, and Dr. Anna Shaw.

J. H. Benrimo, William J. Butler, Charles F. Gotthold, and Henry B. Walthall, who went to London with Henry Miller in The Great Divide, returned to New York Nov. 4.

Adele Ritchie gave a Halloween party to her fellow members of The Motor Girl company in the Garrick Theatre, Detroit, Mich., Nov. 1.

Among the players whom Paul H. Liebler will present in justification, the newly renamed The Davenports, will be Constance Crawley, Arthur Maude, Corwin Luskmor, Charlotte Shelby, Mina Herbert, and Sarah Sumner.

The Chimes of Normandy was revived at the Irving Place Theatre last Friday night. A thoroughly enjoyable performance of the old opera was received enthusiastically by the Irving Place patrons. Mrs. Haesler was the Germaine and Hans Dobert the Grentheux. The cast included, too, Remy Marsano, Heinrich de Carro, and Albertina Margadant. The production was staged by Joseph Wein.

Vera Finlay has been engaged by Joseph Gaites for his new musical production, Bright Eyes, which will have its premiere at New Haven Nov. 25.

Leonora Cameron, of The Chocolate Soldier company, was married Oct. 18 to Walter von Radeck, son of Baron von Radeck, a Berlin banker.

Marie Mayo, of The Man Who Owns Broadway company, was married last Tuesday to Beauchamp Pinder, a wealthy English mining man.

A Chicago company in The Fortune Hunter, with Thomas W. Ross in the leading role, is being organized for the Olympic Theatre, that city.

Mrs. William Ellis Corey, formerly Maybelle Gilman, gave a box party at last Wednesday's performance of Forbes-Robertson in The Passing of the Third Floor Back at the Maxine Elliott Theatre.

Lola Fuller and her company of dancers arrived in New York Friday. They will appear at the Metropolitan Opera House Nov. 30 in a programme which has not yet been completed but which will include the Ballet of Light.

THE PLAYS OF THE WEEK

ADELIN GENE ADDS FURTHER LUSTRE TO THE SILVER STAR.

Some Excellent Acting the Best Feature of Idols—Bert Williams Makes Merry in a Typical Williams and Walker Entertainment—Miss Gailand at the Academy—Havana Returns—At Other Playhouses.

To be reviewed next week:

THE COTTAGE IN THE AIR. The New Theatre
THE BELLS OF BRITANNY. Daily's
SEVEN DAYS. Astor

New Amsterdam—The Silver Star.

Musical comedy, of spectacular kind, in three acts, the book by Harry B. Smith and the music by Messrs. Hochsma, Bowers, Hubbell, Schwartz, Gumble, Jerome, and Glaser. Produced Nov. 1. (Klaw and Erlanger, managers.)

Viola Adeline Gense
Professor Alonso Dingelblat George Bickel
Doctor Algernon Hornblower Harry Watson
Mr. Wiesheimer Barney Bernard
Mrs. Conner Lee Harrison
Kostelcheky F. Stanton Heck
Ned Brandon Mortimer Weldon
Taddeus O. G. Mack
The Colonel F. H. Stanton
The Sergeant J. H. Purcell
Mrs. Vera Wilkins Emma Janvier
Mary Anne Nellie McCoy
Hess Gene Ormonde

As a dancing spectacle of the lavish and extravagant kind and for the purpose it serves in providing a gorgeous setting for the delightful, fascinating dancing of Adeline Gense, The Silver Star is welcome and pleasing. But the injected comedy is quite lugubrious. The result is that the element intended to be second only to Miss Gense's exquisite part in the production becomes even less important than the rich scenic surroundings, the elaborate costuming of the large chorus, or even the rather hackneyed list of popular songs which serve as a musical score.

Mr. Smith's plot, if such it can be called—and one doesn't even imagine that Mr. Smith himself dignifies it by that name—is no more pronounced than is absolutely necessary to furnish a thread on which to hang three elaborate stage settings, several intricate ensembles, the aforesaid comedy, and mild excuse for the introduction of Miss Gense and her dances. It seems, however, that two street musicians, fifteen or twenty years before the first curtain rises on The Silver Star, had found a little girl, on whom the only mark of identification was a little silver star, hanging about the child's neck. Whatever humor there may be in the story comes from the attempts of the two musicians to find the child's parents and to frustrate the attempts of an impostor to palm off another young woman on the father, who has offered a large reward for the return of his daughter. In such a slender tale the possibilities are not great, and Mr. Smith extracts as much from it as any other catch-as-catch-can librettist might.

Gense whirls, pirouettes, skips and almost flies about as delightfully as she did in The Soul Kiss, and any shortcomings the rest of the entertainment may have are easy to overlook in the enjoyment of her dancing at the moment. A march militaire, with Gense in smart military garb and carrying an American flag which seems to float about in the air only a shade less lightly than herself, is her prettiest contribution to the first act. In the second act she is the "Spirit of Champagne," sitting about under an idyllic grape arbor, hung heavy with clusters of silver grapes, and in the last act she is an exquisite sprite of youth and Spring, pirouetting in a garden and scattering jonquils, fleur-de-lis and violets. The little acting allotted to her she does creditably, but in the enjoyment of her dancing one is indifferent to her small share in the "plot."

Emma Janvier comes nearest in the support to being funny, but, clever comedienne though she is, she could scarcely get much assistance from the material placed at her disposal by Mr. Smith. Her two songs, needless to say, were done in the best Janvier humor, and the delightful humor it is, but the fun in the lyrics was forced and not of the spontaneous kind supplied the comedienne, for instance, by Mr. Carle in the Madame Stiche numbers in The Mayor of Tokio. Nellie McCoy, looking very lovely and singing and dancing very unlike a young woman who has just recovered from a serious illness, was warmly welcomed and deservedly applauded for her best song, "Franco-American Ragtime." George Bickel and Harry Watson were their familiar selves and succeeded in amusing from their allotment of Smith material. They were funniest, however, when they introduced in new form their "musical turn," drawing sorry music from a battered and bent trombone and a rasping violin. Barney Bernard and Lee Harrison had little to do, a fact which seemed to arouse no great protest from their auditors. Mortimer Weldon was kept severely in the background, despite his ability as a dancer and a mildly pleasing light comedian. F. Stanton Heck was a fiery Russian, doing his little extremely well.

The settings are among the most elaborate seen on Broadway for several seasons. The costumes of the chorus, particularly those worn by the young women who depict the various surrounding beverages in the Champagne Ballet, and those of the girls at the masquerade at the Paris Grand Opera House in the second act are gorgeous and

unique. The feminine portion of the chorus, and needless to say in such a production it outnumbers the male portion at the ratio of about twelve to one, contains many very beautiful women of varying shades and complexions. Mr. Glaser's music for Miss Gense's dances was delightful and tuneful. The Silver Star is a whirlwind of color and delightful motion, furnishing palatial surroundings for the winsome and blonde personality of the dainty Gense. It needs but the services of a real humorist, and it will rank as one of the most satisfactory and pleasing productions the Messrs. Klaw and Erlanger have made for some seasons, and it promises to be profitable.

Bijou—Idols.

A dramatization of W. J. Locke's novel of the same name by Roy Hornmann. Produced Nov. 1. (Walter N. Lawrence, manager.)

Hugh Colman Orlando Daly
Irene Merriam Mabel Houbuck
Saunders Alexander F. Frank
Mr. Harroway Harold Mead
Mrs. Harroway Helen Orr Daly
Dr. Fenwick Joseph K. Whitmore
Council for the Prosecution S. F. Klawans
The Judge Augustus Ingalls
The Clerk of the Assize John Prescott
An Usher William Morran
Police-Constable Livingston Joseph K. Whitmore
Maid Imogene Coleman
Anna Joseph Blanche Weaver
Jacob Hart Sheldon Lewis
Minna Hart Leonore Harris

Idols is a well mounted and fairly well acted drama. In spite of the improbability of the story in stage guise, several points raised by the play are interesting. The title subject of the antipathy between Jew and Gentile, with a slightly anti-Semitic treatment, is the hinge on which the play swings. Circumstantial evidence receives a feeble shock, and the question whether there can be lasting friendship between men is suggested. The story could easily have been made more plausible and the play as a consequence strengthened by exacting less sacrifice on the part of Irene Merriam and by making Minna Hart a more lovable person.

Minna Hart, who had secretly married Hugh Colman, had grown tired of her clandestine meetings with him. She would divulge the secret, but fear of her father, who, as a Jew, abhorred the mingling of Jewish and Gentile races, prevented the disclosure. She had never loved Colman, but had married him for a social position, which was impossible so long as the marriage remained secret. Her bitter demands that her husband solve the difficulty in some way prompted him to test the old Jew's temper by sending her to the vicar's meetings with Colman. A reply that he would rather see Minna dead than married to a Gentile, and his threat, when Colman expressed his determination of marrying her in spite of her father's opposition, to cut her off without a cent, proved to Colman that Minna was sincere. An oath to this effect was taken, a Minna's bond immediately after Hugh's unsuccessful interview with her father, Saunders, the butler, had heard the conversation between Colman and the old man, and after Colman's departure had warned the Jew of his daughter's meetings with Colman. The old man in rage grappled with Saunders. In self-defense Saunders struck him with a candlestick and killed him. An investigation resulted in a verdict of murder. The only clues to the murderer pointed toward Colman. He had been seen in the vicinity about the time the murder had been committed, and although Colman had owed Hart several thousand dollars, no record of the debt could be found. Therefore a case of murder with the purpose of robbery was made against Colman. His most intimate friend, Gerard Merriam, was his counsel, but was powerless because of the lack of defense. Colman felt bound by oath to Minna not to reveal the secrets of his whereabouts the night of the murder. At the trial Minna said nothing about his presence in her room. The counsel for the prosecution in his plea to the jury urged a weighty consideration of the fact that Colman could not prove his whereabouts at the time of the murder. At this Irene Merriam, Gerard's wife, arose and declared that Colman had been with her that night, during the absence of her husband. Everyone, including her husband, was surprised. Colman attempted a denial, but was silenced by the court. Irene's testimony was taken and the prisoner was discharged. After the trial Irene attempted to explain her action to her husband. Long before Hugh had saved Gerard's life at the risk of losing his own. This fact and her sense of the demands of friendship had prompted her to do at any cost to save Hugh's life. Gerard would not believe her. His idea of friendship did not demand so great a sacrifice as to perjure oneself. Nor would he believe Hugh. But the confession of Minna, who came at this moment to the Merriams' home, cleared the horizon. A general reconciliation followed.

An atmosphere of unreality mars the drama. The first and second acts are plausible, but the third act with its courtroom scene and Irene's heroic sacrifice to save a friend's life is impossible. The fourth act suffers in its weak happy ending. It is a question whether such a skillful bit of perjury as Irene displayed could have been arranged and carried out so successfully on the spur of the moment. A courtroom, with its attendant air of mysterious dignity, would strike terror to the heart of a womanly woman like Irene. It is a highly pleasing and idealistic picture of woman that she would sacrifice everything in gratitude and friendship, but the fact that the conception is not entirely true cannot be overlooked. The contrast between Irene's devotion and Minna's selfishness could have been lessened, with pleasant effect, if Minna had confessed the presence of her husband in her room the night of the murder. If only she had cleared her husband of suspicion she would have redeemed herself for her earlier calculating, scheming coldness. The picture of Minna remains unlovable to the end.

The relations between Hugh and Gerard faithfully portrayed the friendship of one man for another. Men are not capable of lasting friendship. Marriage can and usually does affect the warmth of feeling between two men. Irene had done her best to maintain the old feeling of comradeship between her husband and Hugh, but with disgust and sorrow saw that she had failed. Not even their long intimacy could prevent Gerard from holding Hugh under suspicion. Irene learned the lesson that when a man marries his wife does not become the friend of his bachelor friends, but rather is an obstacle between them.

In spite of the improbable court scene the play gave Mabel Houbuck an admirable chance for acting. Her conception and development of her role promise much for her future. Miss Houbuck's Irene Merriam was by far the best thing in the production. Leonore Harris was rather shallow and amateurish in the part of Minna. Only once did she display talent. She showed her real ability in her simulation of shock incident to the discovery of her murdered father. If Miss Harris would work up the rest of her part as cleverly her performance would be a masterpiece. The Saunders of Alexander Frank was excellent. Orlando Daly and H. J. Carvill were both capable. S. F. Klawans as counsel for the prosecution delivered his plea to the jury like an amateur in a mock trial. As is so often the case in dramatized novels, Idols is infinitely better as a novel than as a drama.

Majestic—Mr. Lode of Koal.

Musical farce in three acts, the book and lyrics by Alexander Rogers and J. A. Shipp, the music by J. Rosamond Johnson and Bert A. Williams. Produced Nov. 1. (F. Ray Comstock, manager.)

Chester A. Lode Bert A. Williams
Sunguy Alexander Rogers
Glenn Tom Brown
Gluten Siren Navarro
Buttram J. Leubrie Hill
Weedbrad Charles H. Moore
Cap Henry Troy
Glenn Charles McKensie
Sarg J. E. Lightfoot
Blotch Matt Housley
Woody Hattie McIntosh
Mysteria Lettie Grady
A. Taylor Ada Banks
Hattie Hattie Hopkins
Kinkie Georgia Gomez

Mr. Lode of Koal is of something more than the ordinary merit which attaches to productions of which negroes are the authors, composers, producers and players, since its promoters have patterned their offering after similar attractions of "white" workmanship, freeing the entertainment from hint of minstrelsy, the tiring "buck-and-wing" form of dancing or questionable "coon" humor. The little story about which pivot Messrs. Shipp's and Rogers' three acts contains no hint of vulgarity, and although the humor involved may not be of a subtle order and in some instances may be far-fetched, it is clean from start to last. The story is of little importance, having to do with the adventures of a dusky person who is compelled by a group of conspirators to impersonate a king, or "Big Smoke," as the dialogue describes him, who has been kidnapped for political reasons. His reign is short but eventful, and in the end, threatened with death as the real de-throned monarch returns, the impostor, looking for a means of escape, casts in his lot with the audience and the last seen of him is a memory of flying coat tails, white gaiters and rolling eyeballs as he disappears up the aisle of the theatre. The music, interpolated as this plot unfolds itself, is really tuneful and pleasing, and the whole makes as good a score as Mr. Johnson has ever contributed to such entertainment. The lyrics and dialogue are a little less clever, being saved from banality from time to time only by the good work of some of the performers. There is but one setting, rather gaudy but well designed and built. The costuming, save in the ensemble at the beginning of the first act, is pleasing to the eye.

Bert Williams, with still the exuberating dance which is half lops and glide, with dangling arms tipped with white cotton gloves, and with the smile which is the more joyful because it comes only infrequently from the funny gloom with which the comedian in lugubrious tones tells of his misfortunes, and last, but by no means his least important asset, the characteristic Williams method of singing—with all these. Mr. Williams proves himself one of the best and most intelligent comedians we have. The test is that one forgets his color and in the world of fun, perhaps, color is not an important distinction. The Williams fun is clean and legitimate, and one cannot remember the time when Bert Williams lent his ability to a questionable joke or a vulgar story. It is unnecessary to add here that there are but few white comedians of whom one can say the same thing.

Aside from Mr. Williams and Tom Brown and Siren Navarro, the latter couple presenting the amusing Chinese act with which they were so successful in vaudeville, the company is of only mediocre ability. The women principals are vocally weak, a strange thing in a negro company, and the best voice in the aggregation belongs to a little soprano in the chorus. The men comedians surrounding the star are sorry things.

With Bert Williams to thank, Mr. Lode of Koal will out any Lode of Kare.

At Other Playhouses.

GRAND OPERA HOUSE.—Anna Held and the surrounding company with which she was seen earlier in the season at the New York Theatre came back to town at the Grand Opera House last week in Miss Inno-

A CREDITABLE PERFORMANCE.

When Dreams Come True with a Cast from the Empire Dramatic School.

Harry Holbrook Arthur La Rue
Tom Colgrove Philip Harrison
Clifford Carmody Frank P. Giles
Fred Preston Grant Ervin
Ber. Mr. Selkirk Edward Lindsey
William Thomas Goodyear
Servant at Preston's Philip Perry
Mr. Rider Nana Hibbard
Margaret Eleanor Taylor
Miss Marilla Colgrove Jean Mervet
Julia Preston Rachel Ridgely
Florence Robertson Margaret Greene
Marie Edna Baker
Nora Helene Hope

A matinee performance, that spoke well for the instruction of the Empire Dramatic School and displayed much talent on the part of the persons in the cast, took place Thursday at the Empire Theatre. The play, When Dreams Come True, by Jean Webster, was an amusing little comedy with several excellent situations.

After all, preparations had been made for this wedding, Clifford Carmody lifted his hands, Cicely Colgrove, and led to Europe with another woman. In her thirst for revenge, all men because of the deceit of one, seemed fair play to her. She became an incorrigible flirt. Seven years had elapsed since the unfortunate event, when Harry Holbrook, an undeclared lover of Cicely's, met her at her brother's home. Warned of Cicely's change of temperament, Harry determined to guard against falling victim to her schemes. Here he met another old friend, Julia Preston, who on her recent return from Europe had met Carmody, and his wife aboard the same ship. Smothering out the fact that Harry loved Cicely, but was afraid of her, Julia plotted to bring Harry, Carmody, and Cicely together. She knew that the contrast between Carmody, who had grown dissipated and ugly, and Harry, who still retained his youth, would dissipate any tender feeling that Cicely might have retained for Carmody, thereby improving Harry's chances. Harry entered into the scheme, not for any selfish purpose, but to cure Cicely of her love for the dissipated Carmody. At the critical meeting the scheme fell through. Cicely's conduct toward Carmody indicated a return of her love for him. Carmody announced his intention of divorcing his wife and of marrying Cicely. Satisfied with the effect of her behavior Cicely confessed that she had only been playing with them. She had succeeded in taking vengeance on Carmody for his desert and on Julia for what she supposed was their curiosity to observe her conduct on meeting Carmody. After the explanation Harry and Cicely confessed their mutual love.

Some of the comedy might have been worked up more effectively, but was evidently repressed for fear of over-acting. It is a healthy sign that augurs well for future success that the young performers repressed their effort rather than allowed their enthusiasm to run riot. One general fault was glaringly apparent in that the players overworked their facial expressions.

Arthur La Rue, Nana Hibbard, and Rachel Ridgely displayed professional ability. The sincerity and worth of their work commanded admiration and interest in their future development. Frank P. Giles, Grant Ervin, Edna Baker, and Helene Hope were unsatisfactory. The rest of the cast was adequate. The performance was creditable in every respect.

There have been a few changes in the cast since the original production, of course, but on the whole the company is still one of customary Ziegfeld excellence. J. E. Dodson, that admirable character actor, followed Miss Held last night at this house in the Manners play in which he appeared at the Gaiety, The House Next Door.

METROPOLIS.—Henry D. Carey's play, Two Women and That Man, was last week's offering at this theatre, the last "legitimate" attraction, by the way, to appear here for the time being. The housemaster was added to the burlesque circuit, and in the future will offer that form of amusement, with weekly change of company.

ACADEMY OF MUSIC.—To the Academy last week Bertha Gailand moved down from the West End, with Lee Wilson Dodd's play, The Return of Eve. The Academy's patrons welcomed both actress and play warmly. John Mason in The Witching Hour is the current week's attraction.

WEST END.—James T. Powers in Havana was at the West End last week with a big cast. This production pleased the audience during the week and was received with much appreciative applause. Beulah Graham as Teresa was excellent and Elizabeth Cotton as the child Chiquita was very clever and satisfactory. Joseph Phillips and William Phillips were good in their respective characters, and James T. Powers as Sammie Nix was responsible for many a laugh. His singing "How Did the Bird Know That" received many encores. The musical numbers, "Hello, People," "Cupid's Telephone," and "What Shall I Do with the Rest?" received the most applause. Edith Decker and Ernest Lambert were satisfactory in the parts of Consuelo and Don Adolfo. Next week, Viola Allen in The White Slave.

OPENING OF THE GLOBE.

Charles Dillingham's new Globe Theatre, at Broadway and Forty-sixth Street, will open during the week between Christmas and New Year's. The opening attraction will be Montgomery and Stone in The Old Town, the new musical comedy by George Ade and Gustav Luder. Arthur Pryor's string orchestra of forty pieces has been engaged for the new theatre, and during the first few weeks of its engagement Mr. Pryor will conduct the orchestra. Sunday night concerts will be given by Pryor's military band.

THE ACTORS' SOCIETY

SEVERAL DONATIONS TO THE LIBRARY HAVE BEEN RECEIVED.

Professional Women's League Sends a Large Gift—The Hallowe'en Party Starts a Clamor for More Such Gatherings—John Cumberland Joins Mary Manning's Company.

Several friends of the society have shown their interest by making valuable donations to the library. This institution is one of the most valuable of the society's endeavors and is constantly growing. Every gift means a furtherance of the object of the library. The large number of well selected books has often called forth admiration on the part of visitors, who have remarked on the good taste displayed by those who have so generously contributed. A library is always a growing thing, and as such gifts are ever gratefully received. In addition to the memorial which Mrs. Harriett Welles Bain has already established, she has recently contributed another installment of volumes. Mrs. Bain has been most generous to the library. The Professional Women's League has also contributed a large donation. Their gift consisted of about 150 volumes of fiction and of reference books. William B. Short and Robert McWade, Sr., were the others to show their interest by valuable gifts. Secretary Morey in behalf of the society wishes to thank these generous donors.

So many requests have been made for more parties like the Hallowe'en gathering that the committee has decided to hold another in a short time. There is yet to be found a person who did not thoroughly enjoy himself Sunday evening, Oct. 31. The large attendance pleased and encouraged the committee who had worked so hard to make the affair a success. The affair went off with a snap and a vim that the committee had not dared to dream of. Even the most dignified tragedians and most blasé leading ladies cast aside their reserve and joined in the "stunts." Bonnie Maud was the envy of all, for she succeeded in getting the gilded peanut, for which she received first prize. It is a question whether the peanut or prize pleased Miss Maud the more. Certain it is that she kept both in spite of numerous requests for a souvenir. Robert Applegate received first prize in the apple throwing contest. He was the only one who succeeded in throwing the apple through the horseshoe. Some envious ones whispered that Robert had been in training for this event for several weeks, while others declared his height gave him an unfair advantage. In placing the eye in the pumpkin Katherine Browne won the prize. In this contest each competitor, while blindfolded, tried to place a round piece of green paper over the left eye of the pumpkin. Miss Browne came within an inch of the eye and won the prize. The fact that Miss Browne came only within an inch of the eye would almost invalidate any question as to her honesty. Refreshments of apples, sandwiches, crullers, ginger cookies and cider were passed around in preparation for the journey to Jerusalem. Everybody joined in "going to Jerusalem." The game is played by having one less chair than there are competitors. The latter march around the chairs to music. When the music ceases everybody sits down—except the one who has no chair. He is "out." The game is continued till there is but one chair and two competitors left. Reginald Barlow succeeded in getting the last chair. Who ever knew Barlow not to get what he wanted? A Virginia reel, in the good old rollicking style closed the affair, which goes down in the history of the society as a huge success. During the evening Alethea volunteered to tell fortunes. Nearly everybody took advantage of this opportunity to know their future. Alethea read palms till the close of the evening and made everybody happy by her predictions.

J. Fred Holloway is making a good impression in Mrs. Wiggs of the Cabbage Patch.

John Cumberland has joined Mary Manning's company, but later in the season will leave this company to originate a role in a new play by the late Clyde Fitch. Last June Mr. Fitch engaged him for this part.

Ralph Merchant and Charles Fleming are with the Coburn Players in a repertoire of Shakespearean plays. Both are doing excellent work.

Eugenie Hayden has been engaged to play leads in the Academy of Music Stock company at Scranton, Pa. Miss Hayden's work is favorably known far and wide.

Louis Epstein is doing well with the Graustark company.

Franklyn Munnell is with the stock company at the Newell Theatre, White Plains. Harry Dickson is with The Girl at the Helm.

Ogden Crane is receiving flattering notices for his work as Buck McKee in The Round-Up.

Florence Robinson is playing in Paid in Full.

William Friend has the title-role in the King Dodo company. The attraction is doing excellent business.

J. Francis Kirke is the stage director at the Forepaugh Stock Theatre in Indianapolis, Ind. Mr. Kirke is doing much to maintain the popularity of the company.

Anthony Andre is with Ben-Hur.

Mr. and Mrs. William P. Burt are tour-

ing in vaudeville in a clever sketch called In Cattle Land. The sketch is taking everywhere.

Jack Ryan reports immense business with the Peruchi-Gypene Stock company in Tampa, Fla.

Alexander Gaden is with the Mortimer Snow Stock company in Troy, N. Y. Alice Riker has joined The Bachelor company.

A GEORGE M. COHAN THEATRE.

George M. Cohan will open the George M. Cohan Theatre, at Broadway and Forty-third Street, early next September in his new musical play as yet unnamed, and thereafter the new playhouse will be the Broadway home of himself and his productions. The necessary legal documents were signed and recorded last Friday by which the George M. Cohan Theatre Company secures from Frank H. Tate and the Broadway and Forty-third Street Building Company a ten-year lease with a renewal option of the theatre which will be built forthwith in connection with a modern office building on the site owned by Mrs. Mary Fitzgerald at the southeast corner of Forty-third Street and Broadway. The architect is George Kelsier. The entrance to the new playhouse will be on Broadway in the middle of the block. Commodious exits will open on Forty-third Street. The C. L. Gray Construction Company of St. Louis will begin work at once under guarantees to have the new house ready for occupancy by midsummer. The George M. Cohan Theatre will embody many features suggested by Mr. Cohan as a result of much observation in playhouses of every description.

NEW THEATRES

At Pittsfield, Mass., A. H. Sawyer, manager of the Spa, together with two local business men, have bought the Dr. Waite property on North Street in that city and will build on the site a business block and a theatre. The property has a frontage of ninety feet and is two hundred feet deep. Work on the building will begin at once. The theatre will have a seating capacity of 1,600, and the total outlay on block, theatre and land will be about \$135,000. Just what form of amusement the new theatre will house has not yet been determined, but Mr. Sawyer feels quite sure it will not be vaudeville. Clarksville, Va., will soon have a new opera house, and the plans and specifications are now being made at Washington. It is intended that the new building will serve as a theatre and an annex to the Waldo Hotel. The fast growing population of the city fully warrants the investment, and the new theatre will fill a want felt for some time past.

A BUSY PLAYWRIGHT.

Granville Sturges has returned to New York after a Summer vacation spent on the Pacific Coast. He is now busy filling orders for plays and sketches that have accumulated during his four months' absence. Mr. Sturges wrote the scenarios of several sketches and plays for early delivery while away and is enthusiastic in his endorsement of THE MIRROR as an advertising medium. In renewing his advertisement he says: "I find this card is the means of giving me a great deal of business and keeps the profession constantly in touch with my name and address. I would not care to be without it." THE MIRROR'S advertising columns are always the best means of publicity, as indicated by Mr. Sturges' gratuitous endorsement of returns through MIRROR advertising.

THE ST. ELMO DISPUTE.

Vaughan Glaser and Willard Holcomb have asked for an injunction restraining the St. Elmo company from producing a dramatization of Mrs. Augusta J. Evans' novel. Before the copyright on the book expired last year Mrs. Evans made a dramatization of it and sold it to G. W. Dillingham and Company, from whom Glaser and Holcomb bought it. After the copyright had expired A. L. Burt and Company of New York published an uncensored edition from which the defendants claim their dramatization to have been made. Judge Holt must now decide whether the dramatization from the copyrighted edition takes precedence over the dramatization made from the uncensored edition. The contending lawyers have till to-morrow to file their briefs.

LITERARY AND DRAMATIC UNION.

The Literary and Dramatic Union will give its next entertainment Nov. 24 at the studio of Irene Ackerman. The programme includes addresses by Mrs. Katherine Carpenter Fay, president; Judge Thomas W. Pittman and Charles T. Catlin, and recitations and musical selections by Mrs. Marie Speers, Arthur Ritchie, Adeline Peckham, Amy Ames, Mrs. Hamilton, Miss Gerard, Mrs. Frances Clifford, Miss Linton, J. W. Curtis, and Mrs. Hudson Liston.

CUES.

Evelyn Minorr joined The Love Cure company at the Tremont Theatre, Boston, last week.

Alice Nolan has been engaged for one of the character roles in support of Lew Fields in Old Dutch.

Clara Palmer will have a leading part in The King of Cadonia, William Norris' new musical play.

Charles Klein is directing rehearsals of his play, The Next of Kin, at the Hudson Theatre.

INCORPORATIONS AT ALBANY.

George M. Cohan Theatre Company Among Them.

The following amusement enterprises, which include moving pictures and theatrical companies, filed articles of incorporation with the Secretary of State at Albany the past week:

Norgeri Amusement Company, New York; formed to equip and manage theatres and produce plays and theatrical performances of various kinds; capital, \$5,000; directors: Edward S. Keller, 1,493 Broadway, Jack Norworth, 624 West End Avenue, Julius Miller, 42 Broadway, New York.

Holler Amusement Company, Brooklyn, N. Y.; to deal in all kinds of moving picture machines, films and supplies, and to conduct theatres; capital, \$1,000; directors: Frank S. Holler, 14 Weldon Street; John H. Holler, 229 Franklin Avenue; James Padden, 529A Gates Avenue, Brooklyn, N. Y.

Madison Theatre Company, Brooklyn, N. Y.; to act as proprietors and managers of theatres, to provide for the production of dramatic and musical attractions, and to deal in plays of all descriptions; capital, \$10,000; directors: Daniel A. McCann, 76 William Street, New York City; Emanuel Newman, 391 Fulton Street, William J. Hayes, 221 Greenpoint Avenue, Edward Keogh, 26 Court Street, Brooklyn, N. Y.

Glympic Musse Company, New York; to own and manage theatres, roof gardens, etc., and furnish amusements of various kinds; capital, \$5,000; directors: Abraham Felt, 315 West 118th Street, Samuel Mandel, 824 St. Nicholas Avenue, G. Charles Horwood, 52 Broadway, New York City.

George M. Cohan Theatre Company, New York; to construct and maintain theatres and to produce and dispose of operas, dramas, burlesques and vaudeville sketches, to employ composers and playwrights, also to conduct a theatrical booking agency office; capital, \$60,000; directors: Frank H. Tate, St. Louis, Mo., Sammet H. Harris, 214 West Forty-second Street, Dennis F. O'Brien, 143 West Ninety-second Street, New York City.

Houston Mercantile Company, New York; in conjunction with real estate business, to engage in a general theatrical and amusement business, including moving pictures; capital, \$25,000; directors: Frank Gersten, 1,033 Fall Street, Leon Freidreich, Ernest Baer, Ansonia Hotel, New York City.

Erbeograph Company, New York; to deal in films for moving picture machines and to employ actors and others for the production of subjects for the cinematograph and other moving picture machines, and to lease theatres, etc.; capital, \$5,000; directors: Ludwig G. R. Erb, 41 East 141st Street, Emma Erb, 41 East 131st Street, Joseph A. Golden, 65 West 117th Street, New York City.

NEWS OF THE ACTORS' CHURCH ALLIANCE.

The Brooklyn Chapter held its October service Sunday evening, Oct. 31, at Christ Church, Bedford Avenue. The musical portion of the service was admirably rendered by the popular choir and the sermon was preached by the Rev. Canon W. S. Chase, rector and dean of the local chaplains. Following the service a social hour was spent in the Parish Hall. The Chapter was entertained by the parishioners, and addresses of Alliance interest were given by Rev. Dr. Chase, Messrs. Charles Unckles and Charles T. Catlin.

The November Conference of the New York Chapter will take place at Christ Memorial Church the evening of the 11th, and will be followed by the monthly reception. The church service will be at Christ Church, Sunday, Nov. 14th, at 8 p.m. Rev. James M. Farr will preach the sermon.

THE SWORD OF THE KING AT BARNARD.

The melodrama, The Sword of the King, was presented by the sophomores of Barnard College Friday and Saturday afternoons. Only women were admitted to the performances. The cast was as follows: Sir Michael Drayton, P. Hoffman; Philip Drayton, S. Blumgarten; Edwin Royston, C. von Wahl; William, Prince of Orange, C. Thees; Godemarde Rondinacque, G. Borchardt; Major William Benbrick, E. Heller; Christopher Kidd, D. von Doenhoff; Philippa, Mildred Hamburger; Lady Mary Royston, Frances Lowther; Prudence Emmet, Anne Wilson; First Bandit, L. Mordecai; Second Bandit, E. Myers.

THE GODDESS FOR BROADWAY?

It is said that the Shuberts have entered into negotiations with Mort H. Singer and Joseph Howard for the purchase of The Goddess of Liberty, the musical comedy now being presented by Mr. Singer at the Princess Theatre in Chicago. If the Shuberts obtain the piece it is possible that Mabel Harrison (Mrs. Howard) will play the role assumed in the Chicago production by Sallie Fisher, also it is possible that the presentation here will take place at the Herald Square Theatre early in January.

HENRY DIXEY QUIT.

The tour of Henry E. Dixey in Mary Jane's Pa will come to an end in Minneapolis next Saturday night, Nov. 13, if Henry W. Savage carries out his present intentions. The cancellation of the tour by Mr. Savage is said to have come after Mr. Dixey had refused to play over the route laid out for him by the Savage office, because it contained several one-night stands.

A FOUNDERS' MEDAL FOR WINTHROP AMES.

A gold medal designed by Gutzon Borglum was presented to Winthrop Ames, director of the New Theatre, Thursday afternoon by William K. Vanderbilt, as evidence of the founders' appreciation of Mr. Ames' work. A set of resolutions accompanied the medal. The presentation took place at the New Theatre, immediately after a meeting of the founders, and was a complete surprise to Mr. Ames, who responded briefly.

LYNN PRATT.



After six months spent abroad Lynn Pratt is once more in New York, having played during his absence two successful London engagements in addition to having made a professional tour of England and Scotland. Two of the past five years, in fact, Mr. Pratt has spent in travel on the Continent, and his familiarity with theatrical conditions abroad is quite as thorough as his knowledge of the American theatre and drama.

CURRENT AMUSEMENTS.

Week ending November 13.

ACADEMY OF MUSIC—John Mason in The Witching Hour—352 times, plus 1 to 5 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Commencing Nov. 10—Seven Days—5 times.
BELASCO—Is Matrimony a Failure?—12th week—82 to 96 times.
BIJOU—10als—2d week—10 to 17 times.
BROADWAY—The Midnight Sou—24th week—103 to 200 times.
CASINO—Sam Bernard in The Girl and the Whirl—7th week—45 to 51 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COMEDY—Walker Whiteside in The Melting Pot—10th week—75 to 82 times.
CRITERION—Israel—3d week—18 to 25 times.
DALY'S—Frank Daniels in The Belle of Britain—1st week—1 to 7 times.
EMPIRE—John Drew in Inconstant George—8th week—56 to 63 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—10th week—75 to 82 times.
GARRICK—The Harvest Moon—4th week—26 to 33 times.
GRAND OPERA HOUSE—J. E. Dodson in The House Next Door—112 times, plus 8 times.
HACKETT—Such a Little Queen—11th week—82 to 89 times.
HERALD SQUARE—The Chocolate Soldier—48 times, plus 3d week—18 to 25 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—10th week.
HUDSON—Kyrle Bellw in The Builder of Bridges—3d week—16 to 23 times.
HURDIT and SEAMON'S—Hastings' Show.
IRVING PLACE—German Company in The Chimes of Normandy—3 to 7 times; The Robbers—2 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—10th week—65 to 71 times.
LIBERTY—Mabel Taliaferro in Springtime—4th week—24 to 31 times.
LITTLE SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Arsene Lupin—10th week—86 to 93 times.
LYRIC—William Faversham in Herod—3d week—15 to 22 times.
MAJESTIC—Bert A. Williams in Mr. Lode of Kool—2d week—19 to 17 times.
MANHATTAN OPERA HOUSE—Repertoire Grand Opera—1st week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—6th week—42 to 49 times.
METROPOLIS—Marathon Girls Burlesquers.
MINER'S BOWERY—Merry Maidens Burlesquers.
MINER'S EIGHTH AVENUE—Uncle Sam's Belles.
MURRAY HILL—Queens of the Jardin de Paris.
NEW THEATRE—Antony and Cleopatra—6 times; The Cottage in the Air—3 times.
NEW AMSTERDAM—Adeline Genee in The Silver Star—2d week—9 to 16 times.
NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—8th week—34 to 41 times.
OLYMPIC—Merry Whirl Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Margaret Anglin in The Awakening of Helena Richie—8th week—54 to 61 times.
STUYVESANT—Francis Starr in The Rarest Way—160 times, plus 10th week—75 to 82 times.
VICTORIA—Vaudeville.
WALLACK'S—The Fourth Estate—8th week—42 to 49 times.
WEBER'S—The Climax—97 times, plus 18th week—140 to 147 times.
WEST END—Viola Allen in The White Sister—48 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

LIONEL BROUGH DEAD.

The Famous Old English Comedian Passes Away in London.

Lionel Brough, the famous English comedian, died in London yesterday (Nov. 8), at the age of seventy-three years. Mr. Brough was born at Pontypool, March 10, 1836, the son of Barnabas Brough, a dramatic author. He was the father of Sydney Brough and Mary Brough and the uncle of Fanny Brough, three well-known figures in English theatrical life. Before becoming an actor Lionel Brough was a newspaper man, having begun his career in that field with the *Illustrated London News*. Mr. Brough next entered the business office of the *London Daily Telegraph* and later joined the staff of the *Morning Star*. His first appearance on the stage was made at the London Lyceum, Dec. 26, 1864, under Vestris' management, in *Prince Pretty Pet*. He remained on the stage for four years and then returned to newspaper work, joining the staff of the *Morning Star*. He remained with that paper from 1865 to 1867. He next interested himself in entertainments and with various amateur theatrical organizations. In December, 1864, he joined Henderson's company at the Prince of Wales Theatre, Liverpool. On Oct. 24, 1867, he reappeared on the London stage as Dard in *The Double Marriage*, as one of a cast which included Ellen Terry, Alfred Wigan, and Henrietta Hodson. His first really substantial London success was in *Dearest Than Life*, with Toole, Jan. 8, 1868, at the Queen's Theatre, Longacre. With him in that cast were Henry Irving and Charles Wyndham. Since that time, with the solid establishing of his fame, he has appeared in London and the provinces in a wide repertoire of roles, varying from the best known comedian roles of Shakespeare to the comedy parts in such musical comedies as *The Mascot*, *La Cigale*, *Boccaccio*, and *Hip Van Winkle*. Among his most famous roles were those of Tony Lumpkin and Bob Acres. He had appeared frequently before the late Queen and King Edward when Prince of Wales, from both of whom he received gifts in token of their appreciation of his ability.

FOREIGN NOTES.

Paris has had several new productions the past few weeks, of which Nick Carter, a detective play, produced Friday night at the Ambigu, will be of particular interest to Americans. The *Goulois* speaks of Nick Carter as less interesting than Sherlock Holmes, although all the papers are most kind in their criticisms. Alexandre Blason and Guillaume Livet are responsible for the play.

La Rampe (The Footlights), recently produced at the Gymnase, was awaited with considerable interest because of its author and its theme. Its author is Henri de Rothschild, the nobleman and millionaire. La Rampe is his first big contribution to the stage and the first under his own name. The subject of the comedy is intensely theatrical and deals with the infatuation of a society woman for an actor.

La Petite Chocolatière, a comedy in four acts, by Paul Gavault, with Marthe Regnier in the title-role and Victor Boucher in the leading male part, created a favorable impression at the Théâtre de la Renaissance Oct. 23.

A musical comedy, with the Cook-Perry North Pole controversy as subject, was presented at the Lulu Theatre, Berlin, Friday evening, Oct. 22. The comedy is intended to be favorable to Dr. Cook.

Oscar Strauss' new operetta, *Didi*, the American rights of which Henry Savage has acquired, was produced in Vienna Oct. 24.

The Great Mrs. Alloway, by Douglas Murray, was produced at the Globe Theatre, London last night. Lena Ashwell had the leading role. Charles Frohman owns both the English and American rights to the piece.

The Strand Theatre, formerly the Waldorf, in London, was opened Saturday evening, Oct. 23, with a musical comedy, *The Merry Peasants*. The music is very pleasing. Most of it was written by the composer of *The Dollar Princess*, while many of the lyrics were written by the author of *The Merry Widow*.

GRAND OPERA NOTES.

Lillian Nordica lost in her suit to break the will of her aunt, Mrs. Fanny F. Allen. The estate, valued at \$100,000, was left for charitable purposes. Madame Nordica's three sisters and a half-uncle were contesting the will.

Sergel Rachmaninoff, who was recently appointed Royal Director of Music in Russia, arrived Tuesday in New York. He will appear in this country with the Boston Symphony Orchestra and with the orchestras in Philadelphia, Pittsburgh, Cincinnati, and New York. He is a composer, pianist and conductor.

Enrico Caruso, of the Metropolitan, arrived in New York Nov. 2.

Marietta Magarin, who will sing the title-role of Strauss' *Elektra*, arrived Nov. 2.

For the benefit of the MacDowell Club's Student Fund, Madame Louise Homer gave a song recital of her husband's songs Nov. 1. Mr. Homer played the accompaniments.

Frieda Hempel, Germany's leading coloratura soprano, has been engaged for the Metropolitan Opera House and will appear here when her contract in Germany expires. She may be heard next season.

Oscar Hammerstein is building a theatre for Summer use on the top of the Manhattan Opera House. When completed it will have a seating capacity of 4,000 and will be used for Summer opera and other musical purposes.

Mary Garden has arrived for her season at the Manhattan.

Gossip of the Town

Mabel Talliaferro, Leonore Harris, of Idaho, and Sam Bernard's young son gave Halloween parties the evening of Oct. 31. Miss Talliaferro's party also celebrated the thirty-sixth birthday of her husband, Fredrick Thompson.

Violet Henning will play the title-role in Rebecca of Sunnybrook Farm, which is booked for production at Springfield, Mass., Nov. 16. Others in the company will be Archie Boyd, Harry Browne, Marie L. Day, Eliza Glassford, Edith Storey, Ada Deaves, Florence St. Leonard, Violet Mercereau, Kathryn Bryan, Ernest Troux, Etta Bryan, and Sam Colt.

The first performance of *Wagenhals* and Kemper's production of *Seven Days* took place in Trenton Nov. 1.

Edna Wallace Hopper returned from Europe Oct. 31. On account of illness she was forced to close her London engagement. Miss Hopper expects to appear in a new Cohan play in January called *The Harrigan Girl*.

Edgar L. Davenport is planning to go out at the head of his own company this season. He will use one of several plays which he has. These include *No Account*, by Charles Dickson; *A Step in the Dark*, from the French; *The Soldier of Fortune*, and three sketches, *The Crackman*, by George Haseltin, Jr., *The Man About Town*, and *In Mulberry Bend*.

Nat C. Goodwin and Mrs. Goodwin (Edna Goodrich) arrived in New York on the *Amerika* Oct. 30.

Madame X not having met with the success expected in London, Henry W. Savage withdrew it from the stage of the Globe Theatre Oct. 29. Lena Ashwell in the London presentation of the piece played the leading role.

Robert E. Keane opened in Youngstown, O., Nov. 1, playing *Hurling*, the wireless operator, in *Via Wireless*.

R. G. Knowles began his series of travel-claughts at Weber's Theatre Sunday night. Ireland was the subject of his first lecture. Mr. Knowles will continue his Sunday night lectures with other countries as his semi-humorous treated subjects.

Phoebe Davies has been engaged by Liebler and Company to play a leading role in *Know Thyself*, in which Paul Hervieu drama Arnold Daly's starring season will soon start. Miss Davies holds the odd record of having appeared in practically only three parts of importance in seventeen years. In the season of 1892-3 she became identified with Eastern theatricals, playing George Gwynne in *The New South*, which lasted her for three seasons. Next she was the Alma Dunbar in *Humanity*, and in the season of 1897-8 Miss Davies originated the role of Anna Moore in *Way Down East*, in which character she has been seen in every part of the United States. In *Know Thyself* Miss Davies has the part of Clarisse de Siberian, wife of the General de Siberian, the latter being the role for which Mr. Daly has been cast. There are only six characters in the play, and all the acts are in the same setting.

In Colorado Springs last week, while playing there in *Sham*, Henrietta Crossman made the trip up Pike's Peak and return on a burro.

The Wednesday matinee of Springtime this week will be for old lovers. Mabel Talliaferro, the star, will reserve 500 free seats at the Liberty Theatre for those couples over sixty years who have been happily married. Miss Talliaferro expects many applications from aged lovers.

Robson Black, dramatic editor of the *Toronto News* and formerly of the *Montreal Star*, was married on Nov. 16, at Kingston, Ont., to Frances Mills. Mr. Black was a member of the dramatic profession for some years under the stage name of "Frederic Robson," and has contributed numerous articles on theatrical subjects to Canadian and American periodicals.

William Norris has not only been rehearsing his own part, the featured comedy role in *The King of Cadonia*, for the past two weeks, but has also been personally directing the rehearsals of the Eastern Beverly company, which opened at the Majestic Theatre, Ulica, N. Y., on Oct. 13.

Arthur Hardy, of London, is expected in New York on Nov. 13. He makes this trip to arrange for the American production of A. Conan Doyle's *Fires of Fate* and *Anstey's Brass Bottle*.

Henry W. Savage has acquired the American rights to *The Little Damozel*, by Monckton Hoffe. Charles Hawtree is now appearing in this play at Wyndham's Theatre, London. King Edward has commanded a performance of the play at Sandringham next Friday.

It is reported that the Lamba will build a new clubhouse and not attempt the renovation of the present building.

The six children who appear with Sam Bernard in *The Girl and the Wizard* at the Casino are to give a miniature performance of that musical comedy at the conclusion of the regular matinee performance, Saturday, Nov. 13. The children are to be rehearsed by Mr. Bernard, costumed by the Shuberts' regular costume department, and the tabloid version of the play will be given in a manner retaining the gist of the story. Little Edith Shrednecky will have Mr. Bernard's role, Herman Schultz; Gladys

Taylor will appear as Felicitas, Flora Parkes part; Bessie Shrednecky as Marietta, Kitty Fordon's part; Olive Norman as Paul, William Roselle's part; Gertrude Jenkins as Count Hochstetter, Harry C. Clarke's part, and Dorothy Sherer as Frantal, Harriet Standon's role.

The Professional Woman's League will be entertained at the Thirteenth Club dinner at Helsenweber's, Nov. 13. At this time a dinner is to be given to many of the theatrical and Bohemian clubs of the city, the Thirteenth Club being the host. A symposium on the "Superstitions of and About Bohemians and Bohemia" will be discussed by the guests. The toastmaster will be Dixie Hines of the Thirteenth Club. The Friars, the Lamba, the Pielades Club, New York Press Club, Kit Kat Club, the Vagabonds and several other clubs will have tables.

May MacKenzie will have a leading role in Clyde Fitch's comedy, *Kitty and the Canary*, which will be produced with Zeida Sears as the star this season by the Shuberts.

Charles Dillingham has obtained the rights to a new musical play, the music of which is by Leo Fall, composer of the tuncful *Dollar Princess*. The title of Mr. Dillingham's acquisition is, in the translation, *The Divorced Wife*.

Harry Corson Clarke, who has made a substantial hit as the Count in *The Girl and the Wizard*, with Sam Bernard at the Casino, is not a stranger to character parts, as during his stock company engagements at Denver, Salt Lake, San Francisco, Seattle, Los Angeles, Portland, San Antonio, Houston, Dallas, and Honolulu, he played 250 parts in 250 consecutive weeks and holds a record of having 422 parts to his credit.

Frank Sheridan caused consternation among the members of the His Name on the Door company at Waterbury, Conn., last week by causing the baggage and scenery of the company to be attached for the \$500 salary due him. The consternation arose when the other players found that their own personal property had mistakenly been included in the material seized. The difficulty is said to have been cleared up, and in fact there is a rumor that the attraction will be seen in New York in a few weeks, possibly at the Hackett Theatre.

Low Fields' production of his newest musical comedy, with himself at the head of the cast, *Old Dutch*, opened at Wilkes-Barre, Pa., last Saturday night, and reports credit the piece with having made an undoubted success.

Amy Ames will give a new monologue, written for her by Irene Ackerman and entitled *The Newsboy*, at Lincoln Square Hall, Nov. 24. It is a musical recitation.

The premiere of Clyde Fitch's play, *The City*, will occur at the Hyperion Theatre, New Haven, Nov. 15.

Bobby Harrington, who has been ill for the past year, has left for Southern California, where he hopes to regain his lost health.

George J. Gould, Edwin Gould, and Helen M. Gould, as executors of the estate of Jay Gould, have brought suit against John H. Springer, lessee of the Grand Opera House, to recover \$3,606, which they spent on new chairs and carpets. The Goulds claim that Mr. Springer should pay for these as necessary repairs. The latter places them under the catalogue of improvements.

The first performance of Rida Johnson Young's new play, *The Lottery*, in which Jameson Lee Finney will play the leading role, will take place at Stamford, Conn., Nov. 13. The company includes Ethel Winthrop, Robert Mackay, Louise Galloway, Helen Lowell, Julia Hay, and Mary Leslie Mayo.

The new ground floor theatre built by Colonel Sinclair at West Baden Springs, Ind., will open Sunday night, Nov. 14, with *Polly of the Circus*. This house will be an addition to the Harris Circuit, which controls the Bloomington and Bedford theatres.

A. B. Waikley, the London *Times*' dramatic critic, occupied a box at Wallack's last night to see *The Fourth Estate*, that drama having been recommended to him as a typical American production.

During the engagement of Beverly of Graustark in Omaha, Hattie Carmontelle was the guest of Mrs. Maggie Mitchell.

Grace Van Studdiford was granted a divorce from her husband, Charles Van Studdiford, a traveling salesman, in St. Louis, yesterday.

After his engagements in Boston, Philadelphia, Chicago and other cities William Faversham will play a return engagement at the Lyric Theatre.

Harry Bonnell, who closed recently with the No. 3 company of *The Servant* in the House, is now ahead of Arthur C. Alston's *As the Sun Went Down* company.

A rumor comes from San Francisco that Billie Burke is engaged to Lee Burdett Westcott, a University of California freshman.

Dallas Welford and the Mr. Hopkinson company, which includes Jane Wheatley, May Milroy, and Gaiway Herbert, leave for San Francisco Nov. 9. This will be the first time the play has been west of Chicago.

Edith Berwyn's performances as Elinor Tiley in *The Road to Yesterday* is winning for her excellent press comments in all the cities visited.

FOR STOCK--TOUR

REPERTOIRE--AMATEUR PRODUCTIONS

AT VERY MODERATE ROYALTY TERMS

"BROWN OF HARVARD"

In 4 Acts, by Rida Johnson Young, as originally played by Harry Woodruff

This play has enjoyed one of the longest and most successful runs of years, both in New York and on tour, and requires no introduction. It is one of the few successful "College Plays"—has proven itself an unqualified success with the many stock companies who have played it. For lowest terms and particulars apply direct to

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THE STOCK COMPANIES.

The Beck Theatre in Bellingham, Wash., is installing a permanent, high class dramatic stock company shortly. During such time as the traveling syndicate attractions play in the house the company will be sent to some one of the near-by towns.

Ralph Merchant, recently with Emil Hoch, has been engaged for the Coburn Players.

Edna Archer Crawford, a great local favorite, will open with the Mortimer Snow Stock company at the Lyceum Theatre in Troy, N. Y., Nov. 8. Miss Crawford was leading woman for Mr. Snow here two years ago. Capacity business continues to be the rule at the Lyceum. For the week of Nov. 4 Quincy Adams Sawyer broke all records.

James A. Bliss, "the somewhat stout comedian," was engaged to open with the Friend Players at the Shubert Theatre, Milwaukee, immediately after his closing in vaudeville Oct. 31, in which field he had been appearing successfully in Eva Taylor's sketch, *Chums*.

The Metropolitan Stock company, under management of Clifford Heers, while playing Conglate, Okla., met with serious loss from fire, which destroyed the hotel at that place. Several of the members barely escaped with their lives, and all lost their entire possessions. The Hittner Stock company, playing at Lehigh, five miles away, immediately came to their assistance.

William Desmond recently signed contracts with the Woodward Stock company of Kansas City, Mo., for leading business, and opened with that organization in The Christian, making a distinct hit on his first appearance there.

NOTES OF VARIOUS ACTIVITIES.

Brown of Harvard since its release for stock has been a big drawing card in these houses. It is now also being offered for repertoire and amateur productions at very moderate royalty terms by the agents, Sancer and Jordan, Empire Theatre Building.

With the various industries at Oberone, Okla., on the boom, a prosperous theatrical year is anticipated. Managers Titus and Cole, of the Grand Opera House, feel encouraged to book the best and have open time for such attractions.

Florence Hartley, playing *soubrette* and *ingenue*, is open to offers. She may be addressed 132 West Forty-fourth Street.

Authority is wanted by a national advertiser to use the photographs of stage beauties in exploiting an article to be placed before the public. Particulars are to be had by addressing P. O. Box 118, Detroit, Mich.

William H. Starkey, who has played leads and heavies with some of the leading stock companies in the big cities, is now open for engagement. 707 Thirteenth Street, Norfolk, Va., is his address.

Holiday dates, including Thanksgiving Day, are open at the Plainfield Theatre for first-class attractions. Application for the time should be made to Klav and Erlanger, or Manager H. S. Sanderson direct, at Plainfield, N. J.

Yvonne Henshaw is meeting with success in support of Charles Graepwin in *Above the Limit*. Lewis J. Cody's work as Marsh, in *Via Wireless*, has been favorably commented upon by various newspapers.

For the month of November, Mahler Brothers, Sixth Avenue and Thirty-first Street, announce a shoe special. Their various departments in other lines are stocked with new wares, including many exclusive styles. The make-up box will continue for short time at the special price of thirty-five cents. The box cannot be sent through the mail.

PUBLISHING BROWN OF HARVARD.

Brown of Harvard, the delightful, modern, romantic comedy of college life in four acts, by Rida Johnson Young, has proven the most popular "college play" of the season. It was originally played by Harry Woodruff, and his magnetic personality made Tom Brown a most lovable character, and now almost a household word. So great has been the success of Brown of Harvard that Sancer and Jordan are having the play published.

BROOKLYN AMUSEMENTS.

Lillian Russell at the Montauk—Bertha Gailand in the Return of Eve.

The Widow's Might from the pen of Edmund Day, served to introduce Lillian Russell as a comedienne to the patrons of the New Montauk Theatre last night. Miss Russell's comedy in the handling of her four suitors was splendid. Needless to say the feminine portion of the audience were thoroughly delighted with the display of frocks and hats, which they always look forward to on Miss Russell's appearance. Her support was excellent, being the same cast that appeared in New York, including Frederick Truesdell, Joseph Twohey, Sydney Booth and Susanne Westford. Next week, Follies of 1909.

Bertha Gailand renewed acquaintance with her many Brooklyn admirers last night at the Montauk Theatre. The Return of Eve is one of the most pleasing straight comedies shown in this town in some time, and the audience last evening enjoyed it thoroughly. Edward Mackay, who has a large following on this end of the bridge, handled the role of Adam in his customary finished style. The business at this house continues excellent, and with Mr. Hodge in The Man from Home booked for next week it should continue so.

The Broadway has the charming Anna Held and Charles Bigelow this week in Miss Innocence, and last night's audience was completely captivated by the little lady. Lawrence D'Ursey and Marjorie Horner are in the company, also Elizabeth's stunning chorus. Next week, Grace George in A Woman's Way.

Wildfire, the racing comedy, made a big hit at the Grand Opera House last night. Julia West handled Lillian Russell's former part in capital style, and Will Archie as Bud, with his "classy" line of slang, caught the house. Supporting company was good. Next week, The Right of Way.

Corse Payton's offering last night at the Bijou was The Heart of Maryland with Frances Neilson in the role of Maryland Calvert. William A. Mortimer, as the brother, Lloyd Calvert, and Eugene Fraser, as Colonel Thorpe, were fine. George Allison scored a distinct personal success last night at the Crescent Theatre as Rudolph in The Prisoner of Zenda. Mr. Allison's performance took one back to the palmy swash-buckling days of James K. Hackett, and his portrayal suffered nothing by comparison therewith. Miss Fleming's Octavia was excellent, and the gruff old Colonel Sapt received an intelligent rendering in the hands of Mr. Buchanan. Next week, The Marriage of Kitty.

The Second of the King was the offering at Payton's Lee Avenue House last night and Minna Phillips in doublet and hose made a very effective Philippa Drayton.

The Governor and the Boss played to a full house last night at the Gotham Theatre. Ben F. Wilson, who was fine. Mr. Forbes as the governor and Jessie McAllister, as the secretary were both excellent.

The Court Theatre offering last night was one of the new sure enough thrillers entitled Wanted by the Police. The situations and action of the piece pleased a crowded house last evening.

VAUDEVILLE.

Manager Trimbom's bill at the Fulton Theatre this week is one of the strongest bills shown at this house. George Heban and company in The Sign of the Rose were well received. Albert Whelan in his imitations was fine. Charles and Fannie Van have a capital little comedy act in A Case of Emergency, and last night's house voted it a hit. Stepp, Nischlenger and King, the Mermaids, Harry B. Lester, Work and Ower, and the Potts were other features.

Keeney Theatre has moving pictures and vaudeville.

The Columbia Theatre continues to big business with very good vaudeville, with a complete change of bill twice a week.

Gaiety: Jersey Lilies, with the Three Dumbies for an added attraction.

Lack: The Rounders, with John L. Sullivan as an added attraction.

Empire: Follies of the Day.

Casino: The Kentucky Belles.

LETTER LIST.

WOMEN.

Ayers, Ada, Florence Adams, Minnie Arling, Fannie Albert, Essie Allyn, Alma Alken, Bram, Frieda, Winifred Brennan, Lillian Buchter, Ada Boshell, Jeannette Baggard, Minna Briggs, Bertha Bruce, Laura Bussie, Bessie Bruce, Gussie Belcher, Marion Barney, Bessie Barry, Ruby R. Brooks, Katherine Bennett, Berenice Bartlett.

Craig, Florence, Florence Courtney, Eleanor Cary, Edie Cross, Catherine Clinton, Leona Cutler, Mattie Crofts, Ben Carlisle, Grace Cameron, Mand Courtney, Alice Clifton, Mrs. Clay Clement, Gertrude Carlisle, Florence Conway.

Dale, Teresa, Lee Inuree, Marie Wing Du Free, Flo de Forest, Elizabeth B. Davis, Alice Demoran, Nina Davis, Mrs. F. A. Durbach, May Della Deo, Camille D'Arville, Frankie Drew, Stella E. Desmond.

Everett, Agnes, Florence Edney, Gertrude Edie, Minna Eiling.

Farr, Frances, Mabel Fenton, Aliza Faber, Frankie Franklin, Bessie Fontaine, Genevieve Florence, Mae Franchise, Ethel Fuller, Beatrice Fisher.

Glin, Marie, Ella Gilroy, Jane Grey, Florence Gerald, Gertrude Gould, Isabel Gould, Gertrude Garetty, Isabel Gilbert, Mrs. Edward Griffith, Monda Glendower, Grace B. C. Gordon, Mae Groneh, Gertrude Graham, Nellie Goodrich, Belle Glyndon, Amelia Gardner, Lisette Gilbert, Lilla Jacobs.

Hart, Adeline, Margaret Hall, Marie Hanna, Nellie Hamilton, Mrs. W. Dale Hore, Mrs. E. Holt, Mrs. Wm. Henkel, Jane Hamilton, Mlle. Hildago, Miss B. A. Howard, Leslie Holdsworth, Johnson, Marion P., Brun Johnson, Lillian Jacobs.

Kene, Hildegarde, Grace Kensell, Mae Kahn, Ada Kene, Clara Krall.

Lawler, Bessie, Mira Leach, Anna Lloyd, Violet Laurel, Lillian Leigh, Mrs. Gus Loders, Ida Laneton, Gussie La Mah, Hone Latham, Grace Lloyd, Helen Lorrell, Madeline Leslie, Tessie Lawrence, Jeffery Lewis, Ethel Lorraine.

Meredith, Evelyn, Ruby Morton, Frances Mer-

ival, Ora Meyers, Belle Montrose, Mrs. Ralph Menzing, Ethel Morton, Virginia Morris, Julia Morton, Mrs. J. J. Moyvanhen, Jean Meagher, Gertrude A. Morrell, Olive Montague, Mary Murphy, Eva Man, Ellen Moretti, Kathryn Murray, Mattie March, Ethel Mandeville, Zena Morin, Anna McKim, Sally McRee, Mrs. Dan McAvoy, Mrs. Ed. McHugh, Mildred McKenna, Marion McLaughlin.

Nicholson, Evelyn, Ada Neville, Georgia Nelson, Hortense Neilson, Hildyard Nelson, May O'Connell, Doris Newton, Maudie O'Neal, O'Connor, Nellie, Adeline O'Connor, Nuta Osgood, Edith Osborn.

Pattinson, Jane R., Madeline Payne, Pauline R. Perry, Mrs. Walter R. Paschal, Lillian Porter, Sarah Padden, Charlotte Parry, Marie Pomeroy.

Russell, Lois, Frances Roblee, Isabel Reber, Rita Ravensburg, Adrietta Rehan, Mabelle Rowland, Mona Richmond, Louise Reed, Dorothy Rubin, Grace Reals, Katharine Rose, Vivian Rogers, Georgia Russell, Kath Raynor.

Snyder, Clara, Rena Smith, Kit Sullivan, Roma Snyder, Jessie B. Stirling, Agnes Scott, Muriel Starr, Lella Shaw, Kathryn Shay, Annie Silbey, Alice Simmons, Clara Sidney, Mabel Searles, Irene Samuel, Mrs. Harry Stuart, Miss G. Stambury.

Turner, Grace, Clara Throppe, May Tully, Alice Thurgate, Bella Tufts, Virginia D. Trencott, Lovell Taylor, Sarah M. Tenny, Beth Talfe, Jane Tyrrell, Ethel Trevor, Mayme A. Taylor, Stella Tracey, Fay Templeton.

Vigerson, Dearie, Maud Von Dille, Beatrice Varnedoe, Elizabeth Valentine.

West, Bianca, Mrs. Jos. Wheelock, Evelyn Wedding, Alta Wilton, Marie Wainwright, Claire Washington, Dorothea Walker, Mrs. J. White, Mrs. W. E. Woods, Edith Warren, Rose Williams.

York, Ethel.

Zonne, Zer.

MEN.

Allen, Chas. G., Bob Alden, Jas. Agee, Carl Anderson, Jno. B. Andrews, Jas. B. Andrews, Jr., Jno. Arthur, Claude Amaden, Otto F. Andrie, Jack Allen, Jerome Anthony, Percival Aglmer, J. R. Amory, H. D. Allen.

Boyce, Jno. P., D. W. Blauvelt, Thurlow Bergen, Ernest Bostwick, Ralph Brown, Jno. B. Booth, Howland Brunton, Jack Barry, Carl Bloch, Martin N. Brown, J. H. Bradbury, Will Blair, Lawrence Barbour, Jno. H. Blair, Walter A. Bohne, G. S. Berry, W. A. Brummell, Wm. J. Benedict.

Calahan, Geo., Cameron Carter, Jack Croft, Frank Campbell, Chas. E. Channery, Bernard Crane, W. F. Courtleigh, Wm. H. Claire, Leo Chapin, Jos. D. Callaghan, Jas. W. Castle, E. W. Crowninshield, Tim Cronin, Geo. C. Casselberry, Walter O. Clark, L. S. Corbett, Edgemoor, Justice J. Cooper, Wm. Canfield, Em-Cullum, Corrigan, Chas. Cartwright, Arthur E. Claire.

De Lewis, Del., Hope Deane, Chas. Deland, Blaine A. Darwood, Elwood Duncan, Butler Davenport, Al. Dunning, Harry Darlington, Chas. De Argeade, Alf. Dancy, Fred Douglas, Anthony Deane, Alf. Duce, B. Davis, Roy Devoer, Saml. M. Dawson, Edward Dean, Jos. De Grasse, Paul Durand, Rex de Roselli, Hal De Forrest, Jos. Donly, Hal F. Donohue, A. L. Don, Jos. De Stefane, Allen Dischari.

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Harris, Gavin, Clyde G. Hilton, Clarence Handyside, Hans Herbert, Henry H. Hamilton, W. Howie, Edward Holt, R. N. Humphrey, Helme Hamilton, C. A. Hewitt, David H. Hume, Artemus H. Hume, Van D. Humphrey, Jack Hyndman, L. B. Hall, O'Kane Hillis, Jno. Hewitt, Jno. P. Heyer, Louis C. Howard, Carl Howitt, Alb. Hamburg, Fred C. Holmes.

Jama, B. Dudley.

Johnson, Oron, Oliver Johnson, Carl T. Jackson, Kirkland, Harlow, J. L. Kearney, Robt. J. Kirk, Henry Kolker, Harry Kelly, Chas. W. Keogh, Sydney Klein, Wm. Kirby, G. Emerson Knowles, Frank Kingston, Pearl Kirkwood, Wm. A. Kett, Ben J. Landers, Arthur Laval, Alb. Livingston, Wm. S. Lavine, Jos. Lorrain, J. B. Lunt, Geo. S. Leonard, Louis Lindhegger, Harry Lorraine, W. E. La Rose, Geo. W. Lewis, J. Le Pellitier, J. H. Laine, Geo. W. Lusk.

Mills, Jerry, Walter H. Miller, Paul Meacham, R. E. Magnus, Ambrose Miller, Ray H. Mitchell, W. A. Mortimer, Thos. V. Morrison, Ralph Mitchell, Will Meyers, Hugh Morrison, Dwight A. Meade, Wm. C. Miller, Jos. Murphy, Louis Mostel, Halim Moster, Ben Moses, Alex. McDonald, C. D. McDonald, Chas. McDonald, C. Russell McCarron, Tim McMahon, Edwin McKim, H. B. McGregor, Frank L. McAllister, Franklin McLeay.

Nichols, Fred, Alb. Norton.

J. J. Poy, Geo. G. Farrell.

Patterson, Will, Geo. H. Price, Albert Porta, Tom Parry, Gus Pixley, Walter Perclval, W. A. Peacock, W. H. Pearl, B. C. Pattie, Geo. N. Price.

Revelle, A. H., Wm. M. Raymond, Bert Balton, Harry P. Rousseau, Oscar Ragland, Frank Root, E. J. Ratcliffe, Wm. S. Rising, W. Paul Richmond, Fred A. Rosiny, Ernest G. Rand, Chas. Richards, C. J. N. Roe, Geo. P. Rice, Jno. V. Robinson, Robt. Jack B. H. Rose, Herbt. E. Reed, Thos. Richards, Geo. Resener, Sanford Richy, Jas. J. Rice.

Soule, E. H., June Salmo, Cecil Syndon, J. J. Sambrooke, Walter S. Sanford, Jack Snyder, David D. Sears, Jack Smadgen, Jas. A. Smith, Jack Simpson, H. B. Scott, Thos. Sheeley, Benl. Seville.

Throppe, Charlie, Wm. W. Thomas, Jess Travers, Fred K. Thomson, Thos. T. Tract, W. D. Turner, Oils B. Thayer, S. L. Tuch.

Van, Chas. A. P. N. Vekraft.

Wright, E. G., Geo. Wharnock, Geo. H. White, P. Arnett Wilson, J. Alb. Wallerstedt, G. Gordon White, Geo. Whitaker, Alf. Webster, Toxer Worm, Wm. Watson, Geo. T. Wilson, Axel Wargner, Arthur Wheeler, A. C. D. Wilson, Jno. Waters, Ben Welch, S. L. Whitlay, Stanley G. Wood, C. Colton White, Chas. P. White, Edward Warren, F. Basil Wood, Walt Whitman, H. Warren Wilson, Robt. J. Ward, Jas. W. Windel.

Young, Dan'l.

Clara Paulet, Mrs. J. W. Early, Dorothy Dane, Harry Collins, Jas. Corte, Franklyn Whitman, Ernest Franconi, Sidney McCarty, F. A. Demerest, Harry S. Sheldon.

REGISTERED MATTER.

Clara Paulet, Mrs. J. W. Early, Dorothy Dane, Harry Collins, Jas. Corte, Franklyn Whitman, Ernest Franconi, Sidney McCarty, F. A. Demerest, Harry S. Sheldon.

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PITTSBURGH.

ST. PAUL.

The Yankee Girl and Blanche Ring Score Evenly—The Merry Widow Returns.

Miss Ware Made Most of Her Opportunities—Hanson's Superbas Pay Their Annual Visit.

PITTSBURGH, Nov. 8.—Blanche Ring was the centre of attraction last week at the Alvin and thoroughly delighted the large audiences. Her songs, "Top of the Morning," "Rings on Her Fingers," etc., and "Yip I Addy" were all cheered repeatedly by the audience, which enthusiastically and loudly joined in singing the choruses of the two last named, the like of which has rarely been heard in a local playhouse in recent years. Then, too, her vehicle, "The Yankee Girl," is a most entertaining musical comedy. Harry Hilfoll as Willie Wiggs had the opportunity of giving many of his clever imitations of animals, etc., for which he is noted, and also pleased by his other work. William P. Carleton had little to do, but sang and acted his role of Captain John Lawrence very satisfactorily. William Burrows as Ambrose Castro, Frederick Paulding as Olyana, and Lee Kohlmar as Rudolph Schultze all gave excellent characterizations. The others in the large cast were satisfying, and the eighteen chorus girls were an attractive background. The costumes and scenery were bright and artistic. To-night Wilton Lackaye and his company in The Battle of the Marston were engaged. Maxine Elliott in The Chaperon and William Hodge in The Man from Home, for two weeks, are to follow.

The Nixon had Little Nemo, which did not do the very large business it did last season when people were turned away at each performance, but the attendance during the past week was quite large. Such performers as Joseph Cawthorn, Harry Kelly, Master Gabriel, and Harry Clay Blaney are enjoyable. This week, The Merry Widow is here for the second time, and with a different cast. Held in Full, which has been sidetracked twice, is announced for the coming week, and the musical comedy, Klitty Giey, follows.

Herchel Mayall, the new leading man of the Harry Davis Stock at the Duquesne, played his first part with the company, Sherlock Holmes in the play by that name, last week, in a praiseworthy manner. The company was well cast, and the stage settings splendid. The Prince Chap is the bill this week, with When Knighthood Was in Flower underlined.

The Witching Hour was presented by a good company at the Lyceum and drew large audiences. This week, The Lion and the Mouse, which will be followed by "Way Down East, St. Elmo, and A Stubborn Cinderella."

Blanche's Empire continued to offer the "thrilling melodramas to good patronage, and this week The Girl and the Detective, one of Charles E. Blanche's many. Next week, The River Pirates.

On next Tuesday night, at Carnegie Music Hall, Burton Holmes will commence a series of travelogues with Ceylon, and the other subjects are Sicily, Egypt, Italy and Norway.

The Garrick Stock company will present the second play of its present season, The Prince, a modern society drama, by C. William Brush, at the Sixth Ward Auditorium, North Side, on Nov. 12. It will be produced under the personal direction of Ivor M. Lowrie, and the complete strength of the company will be used.

ALBERT S. L. HEWES.

MILWAUKEE.

The Friend Players Produce Carmen with Success—Law Dockstadter.

Suit against Arthur S. Friend, manager and owner of the stock co. at the Shubert, was commenced last week by Vaughan Glaser and Wilford Holcomb of Cleveland, Ohio. The complaint states that the Cleveland parties are the sole owners of the right to produce St. Elmo, which was produced by the Friend Players at the Shubert last week. Damages to the extent of \$15,000 are asked, and the production of the play by the local stock co. was not halted. Law Dockstadter, at the Alhambra, proved to be a great drawing card, and the opening performances Oct. 31 were witnessed by large audiences. Mr. Dockstadter in his aeroplane act gave a singularly novel and amusing number. Al Johnson, Eddie Master, and Ned O'Brien all contribute good acts. The co. was strong in vocalists, and the entire production is staged in a handsome manner. Joseph Sheehan 7-13.

One of the largest and best things ever done by the Friend Players at the Shubert was the production of Carmen, week commencing 1. The first performance ran very smoothly, and Fannie Harris and Lowell Sherman in the leading parts were very attractive, and played their parts in a finished manner. Hugh Cameron, Jessie Fringle, John Steveling, Carlos Roberts, and Cora Witherspoon all appeared to advantage. The augmented orchestra, under the direction of Charles Hamblister, was greatly appreciated. The Dictator 8-13.

Cohan and Harris' Minstrels, headed by George Evans, pleased large houses at the Davidson 31-3. Commencing 4, The American Idea, with Trixie Friganza, The Thief 7.

Checkers proved to be a very welcome attraction at the Bijou, and the first performances 31 attracted large houses. The co. is headed by James Gleason. As the Sun Went Down 7. Auf Eigegen Fussen, a musical farce, was well presented by the German Stock co. at the Pabst 31, and pleased the usual large Sunday night audience. Burton Holmes in his Travelogue on Italy was greeted by large audiences, matinee and evening, 2. The Fremsted Concert scheduled at the Pabst 4 will not take place on account of Madame Fremsted being obliged to attend the Metropolitan rehearsals. Money was refunded to all ticket buyers.

A. L. ROBINSON.

DATES AHEAD.

(Received too late for classification.)

EVERY STRONG STOCK (Monte Thompson, mgr.): Lewiston, Me., 11-13, Hamford Falls 15-17, Farmington 18-20.

CAMERON OPERA (John & Harris, mgrs.): Lyons, Kan., 11-13, Sterling 15-17, Newton 18-20.

COLONIAL STOCK (Paul W. Hillis, mgr.): Newcastle, N. B., 12-13, Campbellton 15-17, CONYOT'S DAUGHTER (A. G. Delamater, mgr.): Woonsocket, R. I., 11, Brockton, Mass., 12, Newbury, N. H., 13, Plymouth, Mass., 15, Manchester, N. H., 20.

DANIEL BOONE ON THE TRAIL (Eastern): C. A. Teaff, mgr.; Clinton, Ia., 18, Morrison, Ill., 17, Sterling, Ill., 18, Freeport, 20.

DE VOSS, FLORA, STOCK: Iros Mountain, Mich., 8-12.

DODGE, SANFORD (B. S. Ford, mgr.): Nepht, U. 10, Richmond 13, Springfield 17, Provo 18-19, GIRLS WILL BE GIRLS (A. G. Delamater, mgr.): Canton, O., 11, Lima 12, Findlay 13, Vio Wert 15, Bluffton, Ind., 18, Marion 17, Kokomo 18, Anderson 19, Richmond 20.

HALL, JESSIE MAE, STOCK (Al. Trubner, mgr.): San Antonio, Tex., Nov. 14-4 indefinite, HARVEY STOCK (Southern: L. A. Emmert, mgr.): Alton, Ill., 7-13.

HERBERT STOCK (Geo. W. Herbert, mgr.): Jacksonville, Fla., Nov. 1-4 indefinite, JUST A WOMAN'S WAY (Co. A. S. W. Pascoe, mgr.): Benton, Ill., 17, Salem 18, St. Elmo 19, Decatur 20.

JUST A WOMAN'S WAY (Co. B. S. W. Pascoe, mgr.): Stuart, Ia., 18, Griswold 19, Searanodonah 20.

LENA RIVERS (Western: Thos. H. Sewell, mgr.): Waverly, Ia., 12, Waterloo 13, Clarcks-ville 14, Hampton 15, Iowa Falls 16, Lincoln 17, THE PRINCE (Frank Holland, mgr.): Carleton Place, Ont., 9, Ottawa 10-11, Cornwall 12, Brockville 13.

MAN ON THE BOX (Monte Thompson, mgr.): New Bedford, Mass., 10, Milford 12, Fall River 13, Pleasant 12, Shelburne 13.

MOLLY BAWN (Burton Nixon, mgr.): York, Neb., 16, Exeter 17, Fairbury 18, Beatrice 19, Holton, Kan., 22.

MOORE, VICTOR (Cohan and Harris, mgrs.): Portland, Ore., 7-10.

ONE NEW MINISTER (Jos. Conyers, mgr.): Hinton, W. Va., 14, Charleston 17, Weston 18, Gratton 19, Clarkburg 20.

PARSIFAL: Palestine, Tex., 10, Tyler 11, Corsicana 12, Ennis 13, Waco 16, Hillsboro 16, Marlin 17, Springs 17, Temple 18, Taylor 19, Austin 20.

PEOPLE'S STOCK: Chicago, Ill., Nov. 1-4 indefinite.

QUEEN OF THE MOULIN ROUGE (Thos. W. Ryer, mgr.): Springfield, Mass., 10, 11, ST. ELMO (Central: Vaughan Glaser, mgr.): Middletown, O., 14, Hamilton 15, Richmond, Ind., 16, Connorsville 18, Shelbyville 18, Greensburg 19, Madison 20.

STEVENS, ADELAIDE (W. S. Lent, mgr.): Columbia, Tenn., 9, Pulaski 10, Lewisburg 11, Columbia 12, Shelbyville 13, Florence 15, Cullman 16, West Blocton 17, Selma 18, Greenville 19, Andalusia 20.

STEWART, MAY J. E. Cline, mgr.; Hickman, Ky., 11, Union City, Tenn., 12, Paducah, Ky., 13.

TAYLOR STOCK (H. W. Taylor, mgr.): Gettysburg, Pa., 15-20.

THREE TWINS (Central: Jos. M. Gaites, mgr.): Kane Pa., 15, Du Bois 16, Pottsville 17, Butler 18, Franklin 19, Oil City 20.

TOYMAKERS (C. E. Robbins, mgr.): Whitefield, N. H., 9, Littleton 10, Woodsville 11, Orleans, Vt., 12, Newport 13.

UNCLE DAVE HOLCOMB (F. W. Lee, mgr.): Norristown, Pa., 13, Harrisburg 15, Shamokin 16, Pottsville 17, Mahanoy City 18, Scranton 19, 20.

VOGEL'S MINSTRELS (John W. Vogel, mgr.): Ann Arbor, Mich., 9, Ypsilanti 10, Port Huron 11, Bay City 12, Saginaw 13, St. Charles 14, Okawville 15, Lansing 16, Charlotte 17, Chelsea 18, Marshall 19, Kalamazoo 20.

WIDOW PERKINS (Jack Glines, mgr.): Cora- ing, Ia., 9, Greenfield 10, Creston 11, Bedford 12, Honkma, Mo., 13, Marysville 15.

WOLF, THE: Guelph, Ont., 9, Berlin 10, Harris 11, Hamilton 12, 13.

6. The Musicmaster 12-13.
Johnson and Cole opened a three nights' engagement at the Krus 22-30. The piece is called The Red Moon and is directed to introduce a number of clever singers and dancers. Beverly of Girasole opened a half week's engagement 31, at the same house. The stage settings were remarkably rich and tasteful, and both the play and the co. made an excellent impression. Underlined: On Trial for His Life 4-6. Faust 7-10. The Cowboy Girl 11-13. J. RINGWALT.

THE STAGE IN BOSTON

Opening of the Back Bay Opera House—Isadora Duncan Dances on Glass—Most of the Houses Continue Their Bills—The Fair Co-Ed—Gossip.

BOSTON, Nov. 8.—This is the crucial night of the Boston theatrical season; in fact, the most important night in amusement interests that this city has known. The new Back Bay Opera House, on Huntington Avenue, throws open its doors, and at last the long established houses in this city have a formidable rival in the shape of permanent opera. Heretofore opera has been only an incidental feature of the Boston season, when the singers from New York would come here for a couple of weeks and then go away, taking a golden harvest with them. Sometimes the Barnum & Bailey Building would be turned into a temporary auditorium, but more frequently the great Boston would be used to hold the crowds which would break all records for a fortnight.

Now all this has been changed. Boston at last has an opera house of its own, a magnificent structure, at the Back Bay, near all the other architectural features of the new city, and here a permanent body of singers has been installed under the direction of Henry Russell. What a change for him! Three years ago he came to Boston with the remnants of his San Carlo company after a stormy tour from New Orleans to the coast. With Constantino and Alice Nielsen he came for a week on a noisy sledge at the North Station, and yet from such surroundings they gave so notably good opera that society took them up and started the movement which had its culmination to-night.

All society was out for the dedication and the new house was packed to the doors with as notable an audience as Boston could present. La Gioconda was selected as the opening work, with Nordica, Constantino, and Louise Homer as the leading features of the cast. The chorus has been largely made up of American girls, with foreign importations on the male side, and all showed the result of the painstaking work which has been going on for weeks. The subscription sale has been large with the exception of the Thursday nights, added as an after thought, and the debatable nights, a sort of grand opera amateur night. For this the demand is so large as to warrant prosperity for this season at the very least. How the other houses will fare remains to be seen. There is just a bit of feeling that part of the other managers, who have been ignored at the opera house, would appear. They have had no courtesies shown to them, and when a final dress rehearsal was held, where a little invitation would have given them at least a chance to see the beautiful new building, nothing was said. It was forthrightly said, surely Mr. Russell cannot forget what he owes to the regular theatre earlier in his career as a manager!

No changes of bill of importance were made at the combination houses in town. Evidently the managers realize that the center of interest would be at the Back Bay, so that it would pay to take things quietly for a week and then start in again when the grand opera novelty had worn off.

John Craig gave his patrons at the Castle Square a new bill to-night, when he presented A Bachelor's Honeymoon for the week. It was a dip into the liveliest of comedy and afforded George Russell the best chance he has had here. George Russell was versatile indeed as a player—from Ophelia in a week—and Gertrude Binley, Donald Meek and the rest gave a lively performance.

At the other resident stock company in town The Heart of a Hero was given, with Frederick Van Henssler and Edith Ketchum as the central figures. No elaborate trumpeting was made concerning The Hour of Reckoning, which was given last week, but more might have been made for the author, only the initials "E. H. C." being used, was one of the best known journalists of this city.

The Grand Opera House is dipping into musical and farcical works with a vengeance now that it has the popular priced field all to itself. The sensation seekers, who have been going there week after week for thrillers, find quite a different policy in vogue. Indeed, melodrama in combination form is almost banished from Boston at the present time. This week the change of bill brings in Broadway After Dark, with Harry Fields as the chief comedian.

This is the last week of the engagement of Grace George at the Hollis, where a Woman's War is proving so pleasing that large audiences have been the rule. Miss George has temporarily given up her plan for playing Lady Teazle.

Miss Janis has been given a warm greeting at the Colonial in The Fair Co-Ed, especially by the college boys. After the annual athletic games of the Massachusetts Institute of Technology, practically the whole house was sold out and as well as in the old days of A Trip to Chinatown. He has the best of all from Mabel Harrison, Zella Sears and the rest.

The Blue Mouse still plays at the Globe to good business, with no close of the engagement in sight. Harry Conner is the chief comedian and as well as in the old days of A Trip to Chinatown. He has the best of all from Mabel Harrison, Zella Sears and the rest.

A Gentleman from Mississippi passes to the third week of its stay at the Park after this week, and the House Full sign goes out as frequently as it did the opening nights. Douglas Fairbanks and Thomas A. Wise are proving themselves strong favorites here at the Park, for no Fall number ever compared with this.

Three Twins has only a short time left at the Boston, although no positive announcement to that effect has been made, but the booking is such that The Circus Man, with Maclyn Arbuckle, is due soon as the next attraction, notwithstanding the big business which still continues with this musical comedy.

Nordica occupied the centre of the limelight

quite a while last week, for she was here to contest the \$100,000 will of her aunt, Mrs. Vanne Allen, late of Malden. The hearing was before the Supreme Judicial Court at its Cambridge session. The prima donna testified for two days, and was photographed and drawn extensively to show her picturesqueness as a witness. But she lost the day, for Judge Hux sustained the will.

Since coming to Boston Zella Sears, of The Blue Mouse company, playing at the Globe Theatre, has been the recipient of much social attention. On one occasion she was the guest of honor at a large supper party at the Adams House after her performance.

The many friends of Harry Birds, of The Love Cure company, are giving him a royal welcome on his return to Boston. During his several months' visit in Boston last season as a member of The Merry Widow company, he made a number of friends here who have been eagerly awaiting his return.

Iida Mülle was one of the chief attractions at the benefit at the Franklin Square House last week, dividing the honors with Mrs. George A. Hibbard, the wife of the Mayor. She gave one of her character sketches, and then appeared in a Dickens play, in the character of the Marchioness.

Isadora Duncan made her return to Boston under rather trying circumstances at Symphony Hall last week. In some manner some bits of powdered glass got on the stage, and it did not take the bare feet of the dancer long to discover that fact. The attendants were summoned, a bit of tardy housecleaning was tried and the matinee was saved. She had a most enthusiastic welcome.

Henry Clay Barnabee and Tom Karl, for so long with The Bostonians, were united again last week, and their entertainment at the Boston City Club was so notable a success that they will make more appearances together on the road.

John Craig is going to revive The College Widow at the Castle Square the week that Harvard plays Yale at the Stadium.

The new Back Bay Opera house is enlisting the services of over twenty attached to the business staffs of the regular Boston houses. For instance, Fred E. Pond, long with The Bostonians, and also at the Boston, is the treasurer. Albert E. Lothian, of the Colonial and Park, is in the window, and Thomas Murphy, formerly at the Tremont, is at the downtown office.

There was considerable surprise when it was known that William T. Hodge in The Man from Home would play the Boston engagement at the Park. Indeed, it was generally supposed that this would be the attraction to open the new Shubert house on Tremont Street.

JAY BENTON.

CINCINNATI.

The Golden Widow—Otis Skinner in Your Humble Servant—News.

CINCINNATI, Nov. 8.—The Golden Widow opened at the Lyric last night and pleased an excellent audience. Louise Dresser, Connie Ediss and Alexander Clark have the leading roles.

The first musical attraction of the season at the Grand Opera House is The Golden Butterfly, with Grace Van Studdiford as the star. To-night it repeated the hit that it made last season, and will doubtless have an exceedingly successful return engagement.

The Forepaugh Stock company's offering for the week is Our New Minister from the pen of Deunman Thompson. George W. Barbier has the leading role, and it was received yesterday with every evidence of approval.

The Newlyweds and Their Baby, which had only a fairly successful engagement when presented here at high prices, returned to the Walnut yesterday afternoon, where it is more at home, and a big week's business is anticipated.

Barney Gilmore, the Irish actor, is at Heuck's in Dublin Dan, succeeding Sal, the Circus Gal, which enjoyed a good week's business.

The German Stock company last night presented Usare Don Juans to a crowded audience.

The Holden Stock company has been greatly strengthened by the addition of Alice Berry and the return of George Edwards, both of whom are seen in prominent parts in a revival of Sappho this week.

Otis Skinner's new play, Your Humble Servant, by Booth Tarkington and Harry Leon Wilson, proved one of the best of the season when presented at the Grand last week, and made what is probably the most successful engagement Mr. Skinner has ever had in this city.

H. A. SUTTON.

SALT LAKE CITY.

James Lackaye Made Many Friends—Business Outlook Is Particularly Bright Here.

At the Salt Lake Theatre Grismer and Brady's excellent co. in A Gentleman from Mississippi drew houses from good to packed, and sent audiences away delighted with the unique and happy ending of the play. James Lackaye, new com, made hosts of friends with his quaint humor. Aline Harper, Virginia Pearson, Charles Bannan and Osborne Searle were each worthy of mention; balance of co. good. The Man of the Hour 1-3. Chances 4-4.

At the Colonial A Knight for a Day drew large and well-pleased audiences entire week Oct. 25-31. Grace De Mar and Edward Hume were capital funmakers, and kept audiences roaring. Chorus was good to look upon. The Sunny Side of Being 31-4.

The Grand had a week of fair business 24-30. The Willard Mack Stock presenting Count of Monte Cristo. Frederick E. Moore played the leading role and was well received. Thelma 31-4.

John Cort has been in the city looking over his various interests. He pronounces Salt Lake City one of the best show towns on the map. The increase in population and the vast building operations, together with many new developments of natural resources throughout the State, make this city good to be in. Utah has contributed already to the world nearly \$500,000,000 worth of metals, and this year the sugar beet crop will be worth a million and a half dollars.

C. E. JOHNSON.

ST. LOUIS.

Blanche Walsh, Jefferson De Angella and Marie Cahill Please—Gossip.

St. Louis, Nov. 8.—Blanche Walsh in The Test, at the Olympic last week, scored her annual personal triumph. The play, by Jules Eckert Goodman, deals with the morals of twentieth century folk of ordinary mold. In the role of Emma Eltinge, a young girl, who in aid of her lover, a young inventor, goes on the stage, was vividly portrayed by Miss Walsh. As the sociologist, Thone, George W. Howard impressed favorably. The other supporting players were efficient.

Jefferson De Angella in The Beauty Spot returned to the Garrick and played to good houses. Viola Gillette sang her catchy songs well. George McFarlane also played to good houses. Jacques Cruger in a burlesque on a French detective was amusing. The support was, on the whole, very good.

The Century afforded players an opportunity to see Marie Cahill in Betty and the Boys. Miss Cahill's genius for subtle, excruciating humor floods all in her present vehicle, while many scenes reveal her excellent dramatic ability. Mr. Hardy, as her foolish husband of most realistic temper, is played by heavy draughts of Omar Khayyam, was effective in the character. "Auf Wiedersehn" and an "Arab Love Song" scored for Miss Cahill. Annie Mooney, W. G. Stewart, Mattie Fox, cousin of Della Fox, and James B. Carson were excellent.

The District Leader, a musical comedy by Joseph Howard, returned to the American with a new company. William Hungerford played Tim Halloran, Democratic nominee, and Geneva Harris appeared as Grace. S. T. Baker as Hop Lee, opinion joint proprietor. Catchy songs were "What's the Use of Dreaming" and "The Same Old Story." Audiences were large.

The German Stock company presented at the Odéon Gold Lotte, a German light opera, by Mannstätt and Steffen's duets and trios followed solos with pleasing regularity. Hans Loebel as Adelbert Leisetriff was inimitable. Anna Berneck and Hanna Musaus, soubrettes, were delightfully clever. Paul Gehring as Johannes was good. The support was excellent. The Schiller celebration Sunday, Nov. 7, was marked by a presentation by this company of Die Rauber (The Robbers).

The Imperial Players at the Imperial presented The Girl I Left Behind Me to capacity houses. William J. J. Blood and John Drury shared chief honors. The scenic effects were especially good, as the Imperial's studio produces all scenery used by the theatre.

Havlin's offered Reuliah Poynter in Lena Rivers to capacity houses. In the chief role Miss Poynter moves as of yore. John Bowser, late of Donald Robinson's Chicago Stock company, was convincing as the lover. The audience was well pleased.

This week's Century, Trilix Frigiana in The African Idea, Olympic, William B. Crane in Father and the Boys; Garrick, H. B. Warner in These Are My People; Odéon, German Stock company in Die Rauber (The Robbers); American, Cole and Johnson in The Red Moon; Imperial, Imperial Stock company in In the Palace of the Kings; Havlin's, McFadden's Flats and Yellow Kids.

The hearing of the suit for divorce brought by Grace Van Studdiford at Clayton, Mo., Friday, Oct. 29, consumed ten minutes. Miss Van Studdiford whispered her testimony and the judge rendered his decision.

The DeMar Garden property, thirty-five acres, was purchased Friday, Oct. 29, by the DeMar Amusement Company, at a cost of \$270,000. Heretofore the amusement company has leased the property each year, spending last year in improvements \$100,000. Five acres of the property was purchased for \$70,000 by E. G. Lewis, the remainder by the amusement company, of which J. C. Jannoponitis is president.

The St. Louis Symphony, under the direction of Leopold Stokowski, opened its thirteenth season Friday, Nov. 5, with a road programme that will include the chief cities of Missouri, Iowa and Illinois.

The Metropolitan Opera Company has arranged to give a grand opera season in St. Louis next Spring. The New Coliseum will be transformed into an opera house, with complete stage equipment. This will be the first appearance of the Metropolitan Opera Company in St. Louis in several years.

FREDERICK L. DOYLE.

LOUISVILLE.

These Are My People Greeted by Big Business at Hopkins—Items of Interest.

Mrs. Flake's engagement at Macaulay's 1-3 was a notable one, in that she reappeared at the same house in which in former years she was an accepted Louisville favorite; also that her latest play, Salvation Nell, won praise for its realistic presentation and the artistic work of the star. Notwithstanding election excitement, business was excellent throughout the engagement. Holbrook Blinn, of the support, was especially good in a strong part. William H. Crane in Father and the Boys comes to Macaulay's 4, and will be followed by Otis Skinner.

At the Masonic 1-6 H. B. Warner in These Are My People was the attraction, drawing big audiences. Next, Lew Dockstadter and his minstrels 8-10, and Jefferson De Angella in The Beauty Spot 11-13.

My Partner's Girl, the offering at the Avenue Oct. 31-6, did good business. Graustark 7. Advance sale of seats indicates large business. The Final Settlement, otherwise known as Married for Money, was drawing card at Hopkins 31-6. Business good.

Under the auspices of the Louisville Symphony Orchestra concerts will be given by Lillian Blauvelt 18 and Otto Meyer Dec. 10. The Honorable Henry Waterson, of the "Courier Journal," is touring Europe and being lionized.

Anne Crawford Flexner, the playwright, and Alice Hegan Rice, author of Mrs. Wiggs of The Cabbage Patch, occupied boxes at one of Mrs. Flake's performances at Salvation Nell. Madame Sembrich, who appeared successfully in concert under James B. Camp's management 29 at the Masonic, gave Louisville papers a most interesting interview, dealing with her experiences and plans for the future, and incidentally saying a few kind things about Louisville and its people.

Judge Samuel B. Kirby, a former Marion correspondent, was re-elected one of the chancellors. Milton Boyle and wife (Selma Fetter), who were in Louisville during the engagement of These Are My People, received much social attention. Mrs. Boyle has many relatives and friends here, her former home.

CHARLES D. CLARKE.

SEATTLE.

Concert Season Opened at The Moors—A Marked Woman Well Received.

At the Moors the first regular concert of the season Oct. 24 was given by the Seattle Symphony Orchestra before a large audience, composed for the most part of the city's representative society. The next attraction was Billie Burke, who won favor in Love's Watchers 25-30, and played to large and medium houses. Victor Moore in The Talk of New York 31-6.

George Fawcett in The Great John Ganton 24-30 drew audiences ranging from small to large at the Alhambra, and they showed their appreciation by liberal applause. Mr. Fawcett showed his ability and skill to the best advantage. The support was all that could be desired. The same attraction 31-6.

At the Grand the attraction was John E. Young in Lo 24-30, which was presented by a co. containing a good representation of beauty and talent before large audiences, which enjoyed the numerous humorous hits that were made. The scenic effects were excellent, and the production was elaborately staged. In the cast were Dorothy Brenner, Maud, Alice Kelly, Juliette Lange, James A. Reynolds, David Kirkland, Frank Ramsey, and other talent. This attraction has proved so popular that the management has decided to extend the engagement for another week's run.

A Marked Woman 24-30 at the Seattle drew large audiences, which thoroughly enjoyed the performances. It was presented by a large co., under the capable direction of H. E. French. In the cast were Nera, J. West, Eva Bar French, Anita Allen, Claire Sinclair, Orval Humphreys, Edward Kelle, True Boardman, and others, who contributed to the success of the presentation. Same co. in A Fatal Wedding 31-6.

Pierre of the Plains 24-30 was presented at the Moors by the D. S. Lawrence Players in a manner that elicited hearty applause. The attendance averaged good business. Mr. Lawrence in the title-role interpreted the character accurately. Carl Stockdale was convincing in the heavy role. In the cast were Jane Vian, C. Huelmer, Alf. T. Lays, Clark Burroughs, Ermine Seavey, and others, who rendered good support. Same co. in The Eternal City 31-6.

BENJAMIN F. MESSERBY.

BALTIMORE.

McIntyre and Heath—Maclyn Arbuckle in The Circus Man—Notes.

BALTIMORE, Nov. 8.—McIntyre and Heath began a week's engagement at Ford's in Hayti. Among those in the cast are Julian Rose, Marian Stanley, Jane Burby, Mabel Seabey, Carrie Reynolds, Alfred Fisher, Otto Johnson, Fletcher Norton and John H. Pratt. Hatlie Williams in Detective Spikes will follow. J. E. Dodson in The House Next Door will be the Thanksgiving attraction.

Maclyn Arbuckle is the star at the Academy of Music in The Circus Man. Mr. Arbuckle, who is remembered so favorably for his performances in The County Chairman and The Round Up, renewed the favorable impression as Fighting Hime Look. The supporting company is an excellent one, and includes Kathie Leon, Lillian Thurgate, Alice Martin, Jennie Westhead, Edna H. Miles, Samuel Reed, George Harcourt, Frank J. Currier, E. Y. Backus, Frank Craven, C. W. Goodrich, T. F. O'Malley, W. J. Gross and others. Next week Grace Van Studdiford in The Golden Butterfly.

William Hodge in The Boy of Tarkington-Harry Leon Wilson comedy, The Man from Home, is at the Auditorium. It is needless to say that Mr. Hodge was well received, and that his performance justified his reputation. His company, with possibly a few changes, is the same as seen in New York. Arrived daily will follow in a new play, Know Thyself.

Convict 999, by John Oliver, holds the stage of the Holliday Street, where it will be followed by Sold into Slavery.

The Philadelphia Orchestra will give a series of concerts at the Lyric beginning Nov. 15.

The regular season of the Boston Symphony Orchestra will begin at the Lyric next Wednesday evening. Sergei Rachmaninoff, pianist, will be the soloist.

Anna Held will be seen here at Ford's the week of Dec. 6 and The Love Cure the week of Dec. 13.

HAROLD RUTLEDGE.

NEWARK.

The Widow's Night Seen Here—Bills of the Week—The Columbia Changed Hands.

Lillian Russell presented The Widow's Night at the Newark 1-5. The play, by a well-known cast, which included Frederick Truesdell, Joseph Tuohy, Julius McVickar, Walter Hitchcock, Sydney Booth, John D. O'Hara, Samuel J. Burton, Daniel Fitzgerald, Suzanne Westford, Ellen Mortimer, Louis Mann in The Man Who Stood Still 1-1.

The Queen of the Outlaws' Camp drew the usual big audiences at the Columbia 1-6. Dottie Davis took the title-role. Frank Garver as Paul Medford. Others in the cast were Harry Jenkins and Grace Corbett. The Girls from Happyland proved a great performance at Waldman's Opera House 1. Billy W. Watson scored.

The Empire had The Pole Hunters 1-6, with John F. Burke and Will H. Cohan in the leading roles.

George W. Jacobs has purchased the Columbia for \$60,000. The deal was closed last June, but was kept secret. GEORGE R. APPLIGATE.

BUFFALO.

Good Bills at all Houses—The Gay Hussars Will Appear Soon.

Havana enjoyed excellent business at the Teck Sept. 28-30. The co. was only fair.

A brilliant reception was accorded Madame Nasimova 1 at the Teck, when this talented actress opened a week's engagement in The Passion Flower. This was her first appearance in this city and she scored a triumph. The play, however, received adverse criticism.

Maclyn Arbuckle in The Circus Man was at the Star 1-6.

Gus Edwards' musical comedy, with Herman Timberg, more than pleased the patrons of the Lyric 1-6.

Queen of the Secret Seven reigned supreme at the Academy 1-6.

Madame Sembrich, with Frank La Forge, delighted a very large audience at the Convention Hall 2.

Great interest is manifested in the coming engagement of The Gay Hussars, in which production Florence Reid, a Buffalo girl, plays one of the principal parts. P. T. O'CONNOR.

IN PHILADELPHIA THEATRES

The Grand Opera Season Opens—The Jolly Bachelors Has a Top-Heavy Cast—Joe Welch Withdraws—Miss Adams Pleases as Maggie Shand—Theatre Gossip.

PHILADELPHIA, Nov. 8.—The grand opera season will open in this city to-morrow night with the same opera, *Aida*, presented at the Academy of Music by the Metropolitan Opera Company and at the Philadelphia Opera House by the Manhattan Opera Company. Many of the prominent box-holders for the Metropolitan's production are also box-holders for the Manhattan's offerings. The question is, which will they favor with their attendance, especially when the same opera is presented by both companies on the same night, as is the case to-morrow evening? Maybe they will divide their evening's pleasure by seeing "an act at one house, then rushing off to the other for the remainder of the performance."

The opening of the grand opera season also brings up another point in which every theatrical manager of the first-class houses and the managers of visiting companies are vitally concerned. What will be the effect of the opera season upon the attendance at these theatres? It would be unfair to form an opinion on this week's results, as many of the leading theatres have "holders" this week. Maude Adams in *What Every Woman Knows* remaining at the Broad, Hattie Williams in *Detective Sparkes* at the Garrick, *The Right of Way* at the Walnut, Klitty Grey at the Chestnut Street Opera House, and *The Jolly Bachelors* at the Lyric. The Queen of the Moulin Rouge at the Forrest, gives way to *The House of the Dead* on Tuesday evening. Herodias (for the first time) on Thursday evening. Lucia on Saturday afternoon, and Carmen on Saturday evening. At the Academy of Music the Metropolitan Opera company will present *Aida* on Tuesday evening and *Madame Butterfly* on Thursday afternoon. Under these conditions any attempt to form an opinion as to the effect of grand opera productions upon attendance at the leading theatres would not be convincing. There is no doubt, however, but that this competition will be carefully followed as the season advances.

There was a general change in the offerings at the principal theatres last Monday, the only notable exception being Frank Daniels at the Adelphi. He closed here Saturday night. The Adelphi of British still needs some brushing on and toning down in places before it can be regarded as entirely satisfactory.

Maude Adams in the latest Barrie comedy, *What Every Woman Knows*, has another delightful play, the result being that the Broad, where she opened last Monday evening, was full all week. It is just possible that Miss Adams with almost any kind of play could draw large audiences, so great is her popularity in this city. But in *What Every Woman Knows* she has one of the best plays in which she has appeared. That is saying a great deal when one recalls her charming Lady Babbie in *The Little Minister*. As Maggie Shand, however, she has a character that shows her at her best. Her interpretation of Mrs. Barrow's new heroine is exquisite, complete, perfect. An excellent company supports her. Richard Bennett as John Shand, the husband of Maggie, shares honors with Miss Adams. Others in the cast who deserve mention are Fred, Peyton Carter, David Turrence, and Profligate Page. *What Every Woman Knows* will go on record as one of the distinct successes of the present season.

Philadelphia has long known Hattie Williams, but it has been in connection with musical comedies. Last week she saw her first time in straight comedy, as Athol Forbes in *Detective Sparkes*, which was produced for the first time in this city at the Garrick, where it continues this week. There is just one little criticism to make, and it can be very easily remedied. Miss Williams, as well as other prominent members of the cast, uses her voice a little too vigorously. The play would be vastly improved if a little of the Gillette quiet style were introduced in the delivery of the lines. Barring this one fault, *Detective Sparkes* is interesting, amusing, pleasing. The company includes Frank Burbeck, Julian Royce, Edwin Nicander, Frank Shannon, Anne Meredith, Vera Stowe, Vida Crowley Sidney, and Percival Ayler.

The Queen of the Moulin Rouge, which is not new to Philadelphia, having been produced here a year ago, returned last week to the Forrest and played to capacity. While the cast has not been materially changed from last season, there have been notable improvements in the book, in some of the music, and stage work. *The House of the Dead* follows this week.

Klitty Grey's return visit to the Chestnut Street Opera House, with C. P. Hunter and Julia Sanderson in the leading roles, was not altogether satisfactory from the box-office point of view. This musical comedy adapted from the French, is bright and melodious, the action lively and breezy, and the ensembles pleasing. The company, which is practically the same as was here last January, is a good one, well balanced in every particular, while Mr. Frohman has provided some attractive stage settings and costumes. Klitty Grey remains this week.

If the assembling of a group of "stars" into a single organization could carry a musical comedy to success, then *The Jolly Bachelors*, which began a two weeks' engagement at the Lyric last Monday evening, ought to be one of the hits of the season. Barely has a play of its kind been more strongly cast, and that, too, with people who are not only well known, but popular with the theatregoing public. It included Al. Leach, John T. Kelly, Joe Welch, Walter Percival, Emma Carus, Stella Marlowe, Josie Sadler, Elsie Fay, Topsy Siegrist, Gertrude Vanderbilt and a host of others who are only a little less well known. The elaborate-ness of the production is on a stupendous scale; so expense was spared. The costumes are rich and costly, as are the stage settings, the electrical effects are a revelation in that line, and a chorus has been provided that, in size and attractiveness, has never been excelled. If equaled in the annals of musical comedies, the music is light, catchy and pleasing. Still, *The Jolly Bachelors* has not "caught on." There is something radically wrong with it. The book, it is true, is not up to the Glen MacDonough mark, but wonderful indeed would be the writer who could turn out something to fit so many "stars" giving to each an equal chance. MacDonough no doubt realized this, and simply wrote enough of a story to warrant the existence of *The Jolly Bachelors*. That

story is the scrumpage of a quartette of bachelors for the hand of a rich widow who is bent upon taking for her second husband a man who is strictly honest. And she attempts to find him in New York, where some of the cast are laid. The idea is all right; good straight comedy could be made out of it; but it is so mixed up with vaudeville stunts, songs, dances and novelties that one quickly forgets what it is all about. As one critic put it, the production is top-heavy, meaning that there are too many "stars" and too much vaudeville. Rumor has it that the piece is to be "made over" after this week's performance. It is said, also, that all is not peaceful among the various "stars" and the management, as that truth there is in the report I am not prepared to say; but on Wednesday last Joe Welch, one of the featured "stars," returned to New York, having refused. It is said, to go on Tuesday evening. I am giving you this for what it is worth, for people who could talk declined to do so. *The Jolly Bachelors*, at any rate, remains at the Lyric this week. Next week, James T. Powers in *In Havana*.

The Right of Way has done well at the Walnut, and remains there this week, when it will be followed by a return visit of *The Girl from Rector's*. *The Right of Way* is not a stranger here, but as now presented it has lost none of its attractiveness or interest. The company is a most capable one.

The Orpheum Players gave an excellent account of themselves in *The Professor's Love Story* at the Chestnut Street Theatre last week. The cast brought out the strongest members of the company, including Marion Barney as Lucy White; William Ingersoll as Professor Goodwill; Leah Winslow as Miss Goodwill; Sydney Long as Sir George Gidding; Kathlene MacDonnell as Elsie; Carus, Davenport as Dr. Cozens; Edith Walls as Lady Gidding; Peter Lang as Pete; Edwin Middleton as Henderson; and Henry Edwards as Dr. Yellowlegs. The play worked in entire harmony, producing a result that made of *The Professor's Love Story* a most enjoyable entertainment. This week, George Ade's *The County Chairman*.

Uncle Dave Holcomb, a new rural play, by William Lawrence and Mrs. Annie Hawley, was given its first local production at the Grand Opera House last Monday evening. So far as the plot goes, the play is not very much different from many others of a similar character, but it is given a distinctive reason for its existence. The play is a comedy, and the acting of Mr. Lawrence. In the hands of an actor less adapted for the rural drama, the part of Dave Holcomb might dwindle down to that of a lecturer on the evils of intemperance and the exposition of the axiom that all will come right in the end. But Mr. Lawrence avoids this and gives us a plain, simple, convincing picture of the character intended. He is excellently supported by Thomas Morgan, a drunken brother; L. Carthen, the village imp, and Marie Scott, the village orphan. The play was staged. This week Harry Herman in *The Burgomaster*.

The Brand of a Thief, from the pen of Ramsay Morris, was given its first production in this city last Monday at the Garrick. It is equal, if not better than, his *Ninety and Nine*. It is an interesting story, which is cleverly worked out to a satisfactory finish. Some mechanical effects are introduced in the third and fourth acts which are novel and interesting. Wallace Scott heads a good cast. This week Cecil Spooner returns in *The Little Terror*. The Country's Sweetheart was given at the National last week to large audiences and met with success. It is one of the best of the Owen Davis melodramas, and is presented by a well-balanced company. This week *The Cowboy* and *The Thief*.

St. Kimo is to be given its premiere presentation at the Grand Opera House next week. The story of love and intrigue made the novel one of the best sellers in the book market for many years. John and Emma Ray in *King Casey* will be at the Grand during Thanksgiving week, and Elsie O'Hara in *The Wearing of the Green* is booked for early production next month.

Schiller week begins at the German Theatre to-day, in commemoration of the one hundred and fiftieth anniversary of the death of Gerhart von Schiller. The various presentations will be under the auspices of the Constatator Volksfestverein.

Otis Skinner will follow Maude Adams at the Broad, appearing in *Four Humble Servants*. The Young Turk, with masterly Rogers and Maude Raymond in the principal parts, comes to the Garrick next week.

Lillian Russell will be with us on New Year's Day, as she comes to the Broad in *The Widow's Might* on Dec. 27. J. F. Dodson opens on the same date in *The New Door* at the Chestnut Street Opera House.

Keith's Theatre will to-day celebrate another anniversary. There will be an abundance of floral decorations, in addition to an excellent programme. Montgomery and Stone, in a new musical comedy, *The Old Town*, are booked for the Forrest Nov. 29.

Next week's offering at the Chestnut Street Opera House will be Anna Held in *Miss Innocence*.

The Orpheum Players will have a busy day on Thanksgiving Day, as three performances of *The College Widow* will be given, the first beginning at noon, the second at 3.30 p.m., and the third at 8.30 in the evening. It might be asked when the Players will have a chance to eat their turkey. But, then, sometimes actors don't eat.

JAMES D. SLADE.

TORONTO.

A Man's World, The Coast of Chance and The Lion and the Mouse.

Mary Manning, supported by a co. of remarkable strength, with Charles Richmond as leading man, was seen at the Royal Alexandra 1.6, in her newest success, *A Man's World*. As Miss Ware, Miss Manning acquitted herself with much credit. Mr. Richmond as leading man proved himself worthy. Madame Maslova in *The Passion Flower* 8.13.

Eugene W. Presby's new play, *The Coast of Chance* played by most competent hands, was the attraction at the Princess 1.4. The play,

which derives its interest from the romance woven around a precious Oriental ring, known as the Crow Idol, was exceptionally well received by good-sized audiences. Frank Hatch as Judge Butler and Mr. Tamamoto as Shima, Japanese butler, were appreciated. While Hamilton Revelle as Mr. Kerr and Jane Oaker as Flora Gilley were greeted by much applause. Agnes Patton as Ella Butler was very impressive. *The Barrier* 8.13.

The Lion and the Mouse was again presented at the Grand Opera House. The leading roles were aptly presented by Oliver Bond Byron and Edith Baker, the latter winning much favor. The Prince of To-night 8.13.

E. CHESTER IRONSIDE.

NEW ORLEANS.

Attractive Bills at the Tulane—A Memorable Week at the French Opera House.

Oiga Nethercole, always a magnet of great drawing power, appeared at the Tulane Oct. 31-6 in repertory, presenting *Sapho*, *The Writing on the Wall*, *The Season*, Mrs. Vanquary, and *Camille*, during the engagement. Miss Nethercole is a favorite with this public, and her reception was more than satisfactory both as to attendance and enthusiasm. Harrison Hunter, James B. Ross, Alice Gordon, Florence Huntington, and Mike Arnalde were prominent and effective in the cast. *The Servant in the House* 7-13.

A fair co. presented *The Man of the Hour* at the Crescent 31-6, with Thomas Chatterton in the principal role. Theodore Marston was a satisfactory Horragan, and together with the star and Jefferson H. Hollow carried off the honors of the performance. Zelle Davenport in the heroine part did splendidly, and the minor roles were found to be in competent hands. *Thurston, magician*, 7-13.

The Edna May Spooner stock co. at Blaney's Lyric, now without opposition in its chosen field, presented *The Last Trail* 31-6. Edna May Spooner and Frank H. La Rue continue to play leads successfully and embellish every role they undertake. Arthur Evers is always handsome and effective in the villain's part, and his efforts this week were no exception in the rule. The others in the cast revolved around these three intelligently. *Mistress Nell* 7-13.

During the past week the French Opera House, where Jules Lapointe's French Opera co. holds forth, was the Mecca of all that is most distinguished in social and political life. On Saturday night, 30, the co. presented *Les Huguenots* to a crowded house, with no less distinguished guests present than President Taft and Secretaries Nagel and Dickinson. The occasion will always remain a memorable one to those witnessing it. The President entered his proscenium box, while the second act was on to the strains of "Hail, Columbia," and the thundering applause of a standing audience of 3,000 people. The occasion also served to introduce Mr. Zocchi, the famous conductor of the co., who, as usual, met every requirement of the difficult role both vocally and dramatically. Madame Demery as Valentine was satisfactory, and Madame Cahuzac as the Queen was brilliant in every respect. The Marcel of Mr. Huerfry proved a first-class effort and a commendable. Mr. Heuette as Nevers was seen at his best. The orchestra, chorus and ballet responded ably, and a spirit of enthusiasm and harmony pervaded both stage and auditorium. *La Favorite* 2. La 7-13.

J. M. QUINTERO.

INDIANAPOLIS.

Paid in Full Presented by New Cast—David Copperfield Delighted Lovers of Dickens.

Paid in Full played a return engagement at English's 1.3, with the exception of Florence Robinson and George M. Holden, who again made a pleasing impression as the mother and as Sato, the cast was different from last season's, and in several instances better. Frita Williams as Joe Brooks was most impressive and finished. Kate Lawrence as Florence was admirable as Emma, his wife. William Riley Hatch as Captain Williams Edward Dresser as Jimsey, and Pauline Darling as Beth completed the excellent cast. Grace Van Stupford in *The Golden Butterfly* 5, in the same 8-13.

Presentations and elaborately mounted production of *Notre Dame* was the offering of the Forrepaugh Stock co. at the Majestic 1-6. George Arrive handled the difficult role of Quasimodo in a highly satisfactory manner. Lucille Spence as Esmeralda and Alsworth Arnold as Phoebus, her lover, were excellent. Harry Preston Coffin made a striking impression as Captain Mignon. Valarie Valarie as Fleur de Lys, J. Francis Kirk as Claude Frolo, and Marie Metcalfe as Gringore were all good. The election night, the returns were read between acts by J. Francis Kirk to a S. H. O. audience. The County Chairman 8-13.

Bert A. Williams, supported by a good co., delighted large audiences in Mr. Lode of Kool at the Park 22. The show abounded in plenty of clean comedy, catchy, pretty music and a large, well trained chorus that for good voices and the ability to dance would be hard to equal. David Copperfield, with Edna Bothner, Harry W. Collins, Wald Scott, Franklin Pangborn, Claude Gouard and others, was interesting to lovers of Dickens. The engagement was for three nights 1-3, with matinee daily. *The Road Up the Mountain* 4-8. *The Virginian* 8-10.

A large and brilliant audience, with many parties from out of town, attended the concert of Madame Sembrich at Caleb Mills Hall 27. Frank Rogers, baritone, and Frank La Forge, accompanist and pianist, shared the honors and applause. PEARL KIRKWOOD.

JERSEY CITY.

Maude Durand, as The Black Mammy in The Clansman—Elk's Memorial.

The Clansman was presented at the Majestic for the first time 1-6, to packed houses, and gave the best of satisfaction. The co. was capable. Maude Durand as the black mammy and Joseph R. Garry as Silas Lynch led the cast, and each was excellent. John B. Cooke as the radical leader and Kevryn Faber as his daughter were also good. Arthur De Voy as the clansman was capital. The other characters were well looked after. Brewster's Millions 8.13. Herbert Kelsey and Elsie Shannon in *The Thief* 15-20.

Jersey City Lodge of Elks is arranging for the annual memorial services on Dec. 5. The local T. M. A. lodge will be guests of New York Lodge 7. WALTER C. SMITH.

WASHINGTON.

Arnold Daly's New Play is Postponed—Francis Wilson—Theatre Gossip.

WASHINGTON, Nov. 8.—Success attends Francis Wilson's engagement at the National Theatre, where *The Bachelor's Baby* is received with genuine favor by large audiences. The part of Tom Beach, whose net fob is the dislike for children, offers the comedian a wide latitude for his laugh producing method. An exceptionally strong company includes Clarence Handyside, Edgar L. Davenport, Robert Coombs, K. Soldene Lawrence, Helen Strickland, May Davis, and little baby Davis, a particularly precocious infantile player. Next week, Montgomery and Stone in *The Old Town*.

The attraction at the Belasco Theatre for the current week is the farcical comedy, *Billy*, which is amusing large audiences. Edgar Atchison-Riley, Mrs. Stuart Robinson, Jane Marbury, Marion Chapman, Franklin Jones, George Le Solit, and Caroline Harris are prominent. The first production of the Paul Harvey play, *Know Thyself*, by Arnold Daly, which was postponed for this week, has been postponed through the illness of Phoebe Davis, of Way Down East fame, who was engaged for the strong leading role of Carissae de Siberian. Next week, Lieber and Comstock will give a first production of a new play by Cleveland Moffett, entitled *For Better—For Worse*.

Rose Stahl in *The Chorus Lady* finds the Columbia Theatre nightly filled with admirers of her bright and breezy portrayal of Patricia O'Brien, scoring again a delightful hit. Gilson Shine gives a strong performance of Patrick O'Brien, and others of an excellent support include Wilfred Lucas, Alice Leigh, Mabel Goodwin, Stanley Jessup, Claire Lane, Kenyon Bishop, Lillian O'Neill, and Beatrice Brown. Next week, Marjory Arbuckle in *The Circus Man*.

Young Buffalo in New York is the Charles B. Haines offering at the Academy of Music, which is proving a strong drawing card. Young Buffalo has the support of a company of decided strength and ability. Next week, *The Clansman*.

The benefit performance at the Belasco Theatre Friday afternoon (tendered to Evelyn Howard of the Motor Girl company, who is recovering from wounds inflicted by her husband, netted with collections from other sources, nearly \$850. Manager L. Stoddard Taylor, of the Belasco, had charge of the benefit and the programme was made up from companies playing in this city. Those appearing were May Holman, assisted by Faye Cusick, Nina Saville and John McMahon, in the one-act play, *Roseberry Shrub*; J. K. Holman, who recited *The Charge of the Light Brigade*, as a minister, a Frenchman, a German, and finally as he would do it; Fred Nible in a new monologue; Ralph Hera, Brown and Ayer, and Crawford and Barnes from Chase's; Richard W. Purden and Emma Schacht from the Academy of Music; the Sisters Cardew and Del-A-Pheon from the Majestic; Estelle Rose from the Gayety; Marceline de Montaigne from the Lyceum; Dorothy Sinclair, and Manager Taylor's gifted and talented little daughter, Imogen, in popular songs.

A recommendation of Morris Hacker, district building inspector, the commissioners declined to grant a renewal of the license of the Majestic Theatre until that part of the building not used for theatrical purposes, but occupied by stores be abandoned. Mr. Hacker, after charges of the building had been referred to the corporation counsel, stated that the building, which is a fireproof nature, would conform to the building regulations if the first floor was not used for other purposes.

Fred Nible gave the fifth and concluding illustration of the present series of lectures at the Columbia Theatre Sunday night, his subject being Africa, from the Cape to Cairo, giving interesting views of Rhodesia, the diamond fields of Kimberly and the great gold mines, an interesting trip into the land of the Beers and further north into the heart of Zululand.

Joseph E. Luckett, formerly manager of the Columbia Theatre, was in Washington during the week in the interest of Arnold Daly and the new production, *Know Thyself*. Mr. Luckett is also business manager for William T. Hodge in *The Man from House*.

The first of the regular Boston Symphony concerts will be given at the National Theatre to-morrow afternoon, Tuesday, at 4.30. The tickets will be the American concert soprano, Mrs. Corinne Haskins.

Madame Blanche Marchesi, daughter of the eminent vocal teacher, Madame Mathilde Marchesi, will be heard in a song recital at the Columbia Theatre Wednesday afternoon, offering a rare programme of the classic and modern in song. The accompanist will be Dr. Van den Berg.

Howard Horrick, who has been in this city representing Fred Nible's Ziegars Journeys, has resigned his position to accept an offer with David Belasco as business manager. Eugene Walters' play *Just a Wife*, in which Charles Walker is to star under Mr. Belasco's management.

Treasurer Clarence J. Harris, of the Belasco Theatre, is warmly welcomed on his reappearance in the box office. Mr. Harris has been seriously ill of typhoid fever since the opening of the season. During his enforced absence Charles Pryor, the assistant treasurer, filled both positions with uniform courtesy and efficiency.

JOHN T. WARDE.

DENVER.

First Municipal Theatre in America Opened by the Shuberts—The Week's Doings.

The Soul Kiss was at the Broadway Oct. 23-30. A Stubbson Cloderella 1-4. George M. Cohan in *The Yankee Prince* 8-13. A Gentleman from Mississippi 13-20.

The Auditorium, probably the first municipal theatre in America, opened a season of twenty weeks 1 with Louise Gunning in *Marcelle* as the attraction. This house seats about 3,500, and nearly every seat was filled a week in advance of the opening night. The Shuberts have leased this house from the city. The Gay Musician will be the next attraction.

Signor Scotti and Alice Neilson sang to an enthusiastic audience 28, and on the following night *The Queen's Lace Handkerchief* was well presented by the Denver Opera co., which included Marie Schley Bren, Anna Manderville, Alice Howard, Jennie Corea Bonn, Henry Kessler, William Simpson, and Charles B. Young.

The Apollo Club presented Herbert Witherspoon.

At the Tabor The Royal Chef delighted large audiences. *The Cat and the Fiddle* 31-6. A Knight for a Day 1-6. The popular Van Dyke Players closed their Jack to large patronage 1-6. MARY ALKIRE SMITH.

THE MOTION PICTURE FIELD

LICENSED REVIEWS

ANOTHER GOOD WEEK OF STAR RELEASES.
EDISON HAS THE LEADER.

Mr. Pilar Moran Proves a Hit in an Edison Release—Remarkably Strong French Revolution Story by Biograph—Annette Kellerman Novelty by Vitagraph a Big Success Kalem, Selig, Essanay, Melies, Gaumont and Pathe Make Notable Releases.

In another week of notable releases, the leading place must be accorded this time to the Edison Company for the admirable subject, Comedy and Tragedy, with the eminent Mr. Pilar Moran in the star part. *Pathe's Prodigal Son* is also a masterly piece of work and Biograph's *Nursing a Viper*, a story of the French Revolution, is vividly and terribly real as to border on the danger line. Vitagraph's *Kellerman* novelty is a big success, and the same company's *From Cabin Boy to King* is peculiarly amusing. Kalem's *Cattle Thieves* is a very strong sensational production, and the Edison company's *Duel in Midair* is another astonishing thrill. *Essanay's A Bachelor's Love Affair* turns out well, and *Selig's Witch's Cavern* is a beautifully weird piece of work. The Gaumont *Warrior's Sacrifice* is a charmingly told romance, and Lubin, Melies and Urban are credited also with pleasing releases.

Song of the Cradle (Gaumont, Oct. 30).—This is an artistically colored picture of romantic interest, told with rare charm. A child in feudal times is stolen by gypsies from its princely home. Fifteen years later the youth escapes and instinct leads him back. He has been taught to sing and play the guitar, and the tune with which his mother had lulled him to sleep in his infant days is his favorite. He sings for his food and lodging, and at last is overheard by his mother, who recognizes the song, and through it is led to discover the identity of her boy.

A Barrow Race (Gaumont, Oct. 30).—The difficult and apparently dangerous falls that the participants in a wheelbarrow race encounter in this picture give it interest and furnish some merriment. The racers start, each with a barrow carrying a man, and the route chosen is a rough one. They are to take a journey in earnest and many of the bruises displayed at the end are no doubt genuine.

Burglar in the Trunk (Pathe, Oct. 30).—A few new wrinkles are given to an old idea in this story. A burglar hides in a trunk and the owner, who takes a journey with his wife, locks the trunk and it is carried out. It suffers a number of genuine tumbles with the burglar apparently inside, and we are shown alternating views of the inside of the trunk to tell us how the poor prisoner is enjoying his strange experience. The trunk is stolen, falls into a river, is dragged out by officers, and is at last restored to its owners, when it is opened and the burglar is discovered and arrested.

Montebank's Watchcase (Oct. 30).—This picture presents an old idea in an amusing style. Two street acrobats, one of them a sword swallower, turn thieves and pick the pockets of those they meet, the sword swallower concealing the stolen watches by swallowing them. The tricks are cleverly managed. In the last scene they are caught dividing their plunder.

Entombed Alive (Vitagraph, Oct. 30).—The resemblance of the tragic plot of this picture to one produced by the Biograph some weeks ago indicates that both stories were adapted from the same interesting legend. The Vitagraph version adheres more closely to the original. It is a strongly dramatic story, telling of the Danish revenge of an old nobleman, who discovers that his wife has a young lover hidden in a closet and causes the doorway to the closet to be walled up by workmen, while he watches to see that the wife shall make no move to release the prisoner. At the last the lover breaks open the door and pushes over the partly completed wall, the old husband dying in a paroxysm of rage. The avenging husband presents a fine example of dramatic pantomime, but the wife is far from satisfactory, and the wall is an unconvincing piece of masonry. Otherwise the picture is excellent.

The Gibson Goddess (Biograph, Nov. 1).—If it were not for the excellent comedy acting of the Biograph players in this subject, it would be in its best features a picture of small account. The idea is apparently borrowed from the Gibson widow, who is followed about by her admiring suitors, but it is given an ending that is neither clever nor convincing, and depends for its value solely on an inadequate proceeding that does not go well in motion pictures. The young woman, who presents really a charming appearance, fully warranting the adulation of her sappy admirers, gets rid of them by appearing in a bathing costume, exposing her lower limbs, which she has padded with knots and lumps. The chaplains ostentatiously gaze and escape—all but one, who is rewarded when the charmer reappears with the knots and lumps removed. This sort of thing can be done on the burlesque or vaudeville stage without offense. But the rules of the stage do not apply to pictures. The thing could not happen as represented in polite society, and would, therefore, appear to be out of place in picture pantomime. Moving pictures as a rule must depend for their effectiveness on the near approach they offer to the events of real life, and for the same reason those things not permissible in real life would probably best be avoided in the films.

What's Your Hurry? (Biograph, Nov. 1).—This is another comedy film built on a single idea. It is, however, very well carried out and is uproariously laughable, which, after all, is the chief thing in a picture comedy. A young sweetheart of a young and pretty girl is threatened with an appeal to papa when he kisses her. At this moment papa appears with a shotgun, which has just been presented to him, and which

he desires to show to the youth. But the young fellow thinks the gun has another purpose, and he flies in terror and continues to run every time he encounters the father on the street, until he is at last captured and led by the ear into the girl's parlor to explain his strange conduct.

Brave Women of '76 (Lubin, Nov. 1).—This dramatic film is pleasingly patriotic and thrilling up to a certain point, telling a story of the Revolution, with the American women arming themselves and successfully fighting the Hessian enemy, while their husbands are serving their country elsewhere. But at the end it takes on an amusingly unreal tone, when the band of victorious wives meet their returning husbands and fly into each others' arms. The bright, new uniforms of the men and the picturesque Colonial gowns of the dames contribute to make the kissing and hugging episode strongly suggestive of a comic opera.

A Lesson in Palmistry (Lubin, Nov. 1).—Natural actions of a near approach to the most exaggerated gestures are making the subjects of this company welcome issues. This film pleases, although it is not specially strong in idea. Two lovers quarrel over nothing, and the girl is induced to visit a palmist to see if she will get her lover back. Learning of her intention, he gets to the palmist first, and bribes him to exchange places, the lover donning the gown, beard and wig of the fortune teller. The girl calls, and the story she hears brings about a reconciliation and fills her heart with joy. Her pleasure would have been more convincing if she had not tried so desperately hard to make goooey eyes at the camera. She should learn that "camera consciousness" is a thing to be avoided. In motion pictures the actors are to assume that no outsiders are observing them. They are ostensibly performing parts in real life, and in this they differ from stage players who may sometimes be permitted to talk aside to the audience. It is this atmosphere of reality in motion pictures that constitutes their subtle charm. The spectator has the feeling, or should have it, that he is a privileged secret spectator of events that are actually happening. How can he retain this impression if the players turn toward the front and apparently talk to the auditorium?

The Lonesome Bachelor (Pathe, Nov. 1).—The charming idea in this story reminds us of a highly praised Vitagraph subject of some months back, but the story here told has a different setting. However, it is none the less delightfully effective. A poor woman is driven by poverty to abandon her child, a little daughter, who is adopted by an old bachelor, whose ideas of life she completely transforms. The mother, having experienced better fortune, learns by accident where her child is living, and reclaim the little one to the dumb distress of the old bachelor. In the end he solves the difficulty by marrying the mother that he may have the child whom he has learned to love.

Across the Island of Ceylon.—The splendid process used by Pathe Freres in coloring certain films is beautifully demonstrated in this railroad trip across the island of Ceylon. It is one of the few scenic pictures that the writer has ever known to call forth applause from the spectators.

The Witch's Cavern (Selig, Nov. 1).—This film is one of unexpected strength and beauty. It is a weird yet perfectly convincing story with the scenes laid in the midst of wild mountain country of the American West. A party of campers run across a wild man, the half-witted son of a crazy old woman, who lives in a cavern in the mountains. At her camp a young girl, left alone, is attacked by the wild man and runs for safety. She finds the old woman, to whom she appeals for protection and who takes her to her cave, where she holds her prisoner. Her father and brothers with miners whom they meet, come to her rescue just in time to save her from the crazy love making of the wild man. The acting is done without extravagance, and the remarkable scenery, to which a poetic touch is given when the old woman is shown performing a strange incantation to a magnificent waterfall, contributes to make the subject one of great effectiveness. It is a film that no lover of moving pictures should fail to see.

Comedy and Tragedy (Edison, Nov. 2).—It is not too much to say that this film is the best exhibition of true motion picture as a topline the Edison Company has yet produced. It deserves to rank as one of the few film classics of the year. The chief part is played by Mr. Pilar Moran, the eminent French pantomimist, and it is understood that she is also responsible for much of the stage management. The story is not new, but has not before appeared in motion pictures, and it is one that is extremely strong in pantomimic possibilities. A great actress is represented as the favorite of a powerful Prince who becomes convinced that the captain of his body guard is also in love with her, and he suspects that the love is returned. To test the matter he sends the captain with a present and a note to the actress warning her that if he discovers her displaying a single sign of affection for the officer he will kill him. The Prince's suspicions are true, but at her reception that night she discloses to save her lover's life, and the young man not understanding the reason for her conduct is in such despair that he forces the Prince to fight a duel. In the meantime the other guests discuss the relative ability of Madame in comedy and tragedy. A wager is made, and she is induced to display her talents to settle the bet. She has just finished an amusing scene in comedy when she hears the clashing of swords outside in the garden, and divines the truth. Knowing that the Prince is the best swordsman in Europe, she can imagine only death for her lover. But her guests do not believe her, and she is forced to be an exhibition of mimic tragedy, and they lock the door to prevent her from rushing into the garden. It is now tragic reality with her in her frantic endeavors to burst through the door, and the guests outside the door it is to find a dead body in the court, covered by a cloak. With fearful dread she lifts the cloak and discovers that it is the Prince who has fallen. The note that the Prince had sent her convinces her that she has all along possessed her love and the picture ends with their reconciliation. Mr. Pilar Moran's remarkable grace and ability are displayed to the best advantage in the varying emotions she is called upon to portray, and the work of the supporting company is also of ex-

ceptional merit. It is altogether a film that stands out as a great achievement—so nearly perfect that it may appear hypercritical to suggest a point of possible improvement, and yet it is probable that the effect of the story would have been increased if greater pains had been taken to make it clear to all spectators that the actress was about to entertain her guests with an exhibition of her art. If a wager had been reduced to writing it would have established the situation more obviously and promptly.

Don Quixote (Gaumont, Nov. 2).—A number of humorous incidents in the story of Don Quixote are brought out in this version of Cervantes' masterpiece, but the action is not skillfully managed and the best opportunities of the tale appear to have been overlooked. However, the director's honest attempt to give us a faithful representation of the character of Don Quixote and his servant, Sancho Panza, and the film furnishes much amusement. We are first shown the old enthusiast poring over the tales of chivalry and his start on his journey to redress the wrongs of mankind. The incident of the windmills is presented with considerable effect, very picturesque surroundings furnishing the background, with genuine windmills to engage the attention of the Don. Other incidents are not so cleverly managed. The film closes with the death of the hero.

Mystic Melodies (Gaumont, Nov. 2).—Trick magic is presented in this picture with considerable success. A poor musician at a piano plays so charmingly that his wife falls asleep and dreams that her poor clothing and surroundings are transformed into rich material. When the music dies out the princely surroundings and costumes disappear. The transformations are managed cleverly and the film pleases.

Adèle's Washday (Vitagraph, Nov. 2).—A domestic comedy (or may we call it a tragedy?) is pleasingly developed in this laughable picture. Little Adèle, left alone in the laundry of the house while the hired girl goes with the grocery's boy outside. She goes on with the washing bravely, mixing washing soda and bluing in one disastrous mess, into which she soaks everything she can lay her hands on, including the laundry. When mamma comes home and the servant girl rushes back to her work, the state of chaos in the laundry is complete. Adèle is put to bed, where she dreams of terrible punishment, and no doubt firmly resolves never to transgress again. The picture is a good one, especially entertaining for the children, and is not without its amusing interest for the grown-ups.

Annette Kellerman (Vitagraph, Nov. 2).—This film is a real novelty, and is well worth the heavy expense and elaborate settings (Gaumont's company has lavished upon it). Miss Kellerman's act in vaudeville, which has been a feature of so many strong bills in recent months gives no fair idea of what she has accomplished in this performance, or rather series of performances, for we see her here in a number of rich costumes, with the most elaborate graph task for her water feats, and the effect is far beyond anything possible within stage limitations. In addition to the studio scenes we see her diving in the ocean from a considerable height, and with a grace and skill of which we have no adequate conception. The picture should prove to be in strong demand everywhere. No exhibitor should miss securing it.

A Bachelor's Love Affair (Essanay, Nov. 3).—The pathetic interest that is developed in the latter end of this film compensates largely for some beginning that is based on an idea, utilized in number of previous pictures by other makers. An old bachelor receives a letter from an old friend that he is sending his baby for the bachelor to take care of while the father goes to Europe on business. The bachelor, says in a load of toys, but when the baby arrives she proves to be a young miss of attractive age. The old fellow promptly falls in love with her, but before he declares himself he finds that a young nephew who has come on a visit has won the girl's love. Realizing that she is not for him, he smother his own feelings, and with true manhood makes the two young people happy by sanctioning their engagement and presenting them with a generous check. The bachelor is too clumsy and lumbering in his movements, especially in the early part of the film, and this effect is accentuated by the effort to attain deliberation of action, which in this case is carried too far for the best effect.

For Sale, a Baby (Melies, Nov. 3).—This is a most charming subject, and one that will prove popular wherever shown. It is a child story and the children employed are delightfully natural and convincing in all their movements. As for the plot, it is one that appeals strongly, not only from its humorous features, but also by reason of its human interest. A little boy is sent out by his poor, hard-working mother to give the baby sitting in the little house made ready for the way he watches other boys playing with their tops and his young heart is filled with regret that he, too, cannot enjoy such youthful luxuries. A boy friend solves the difficulty by proposing that they sell the baby and they carry the plan out, a wealthy woman listening to their appeal, paying them a sum of money and carrying the child home. This is the one weak spot in the story, as no woman would have bought a baby from two boys in this manner. The difficulty could have been easily overcome by a little explanation that this kindhearted woman had taken the child in order to investigate. However, the picture is only incidentally weakened by this defect and moves thereafter to a pleasing conclusion. After buying a ball, bat and other articles of boyish sport, he creates his act and goes to the theatre, where he shows his purchases and the remaining money to buy back the baby. The lady agrees, but refuses to accept the ball and bat, and boy and baby go home to an anxious mother, where they are soon followed by the wealthy woman with a load of presents.

Hypnotist's Revenge (Melies, Nov. 3).—This trick acrobatic picture is from the Paris studio of George Melies and carries us back to the time when the name Melies led all others in film production. It is a subject with peculiar interest to the children, who are not too critical in picking out defects in stage management and roughly constructed scenery and properties. The lively action makes up in some degree for the weak points indicated, and as the film is a short one it is acceptable. A magician and hypnotist has trouble with the gnomes of a house where he is being entertained and a policeman is brought in to arrest him. He leads the other a warm chase through the house and kitchen and winds up by hypnotizing all hands.

'SPECTATOR'S' COMMENTS.

It was remarked recently to the writer that the new style of picture pantomime, as it is being developed in America by the more progressive manufacturers, is radically different from the stage pantomime of Europe. The old pantomime sought to convey ideas by motions as if the persons were deaf and dumb. The natural action of the silent play also entered largely in the development of the plot, but detail ideas were indicated by unnatural movements of the hands. For instance, if an actor desired to indicate to another that he wanted a drink of water, he would form his hand in the shape of a cup and go through the motions of drinking. Pantomime of this sort is still seen too often in picture playing, but the tendency is to get away from it, the idea being that the nearer to actual life the picture can be made to appear the more convincing it must be to the spectators. The modern director of the first class will now avoid the unnatural hand pantomime as much as possible and will indicate the wish for a drink of water, for instance, by having the player do some plausible thing that will convey the desired idea. The player wishing to ask for drink may hand a glass to some one with a natural motion, or he may indicate the water pitcher by a simple movement of the hand, or he may appear to ask a question, which, followed by the fetching of the drink, clearly and reasonably shows what the request has been. This illustration is merely selected at random, there being numerous incidents which might be referred to of equal application to the point under discussion.

In fact, the whole problem, as has been pointed out many times in this department of *The Mirror*, is one of approximating reality and at the same time making the story clear. American manufacturers as well as a few of the European companies are making astonishing progress along these lines, but on the whole it appears that the Americans are developing the new pantomime, which in truth strictly speaking is not pantomime at all, to a greater extent than the Europeans, unless we except the higher class players employed by a very few of the foreigners. The *Pathe Film d'Art* actors appear to appreciate the new idea and some of the others, but not many.

Many American players, nevertheless, employed in the picture companies, have still much to learn—very much, indeed—in the direction of greater naturalness in their work. Their deficiencies are made apparent in various directions. Some still insist on violent gestures such as no human being would indulge in in real life. Others cannot forget that they are not supposed to be acting in front of an audience. They insist on turning their faces to the front at every opportunity as if speaking aside. Instead of directing their attention to the action and business of the story they talk to the camera, and the minute they do that they ruin the illusion of reality. Talking to the camera may be permitted possibly in some sorts of comedy, but it is altogether probable that it is not necessary in such cases any more than it is in drama. It would be interesting to see what the result would be if some venturesome director should try a comedy film with the business of making faces at the camera absolutely eliminated. The comedian might make his faces all right if such a thing were deemed absolutely essential, but he could make them as if unconscious that there is a camera within reach. Why not try it?

There is another point that requires improvement in film acting by some companies, and that is the tendency they have to represent actions and conversations as taking place behind the backs of people who in real life could not have failed to hear or observe. It is true that the camera is often deceptive and that the one who is supposed to be in conversation or out of hearing of the characters in front may really be some distance in the rear, although appearing not to be. But this is a matter that the directors should take into due consideration in advance. The spectators are not aware of this condition of affairs. All they know is that the person whose presence is not supposed to be observed is apparently close at hand, and the thing looks supremely ridiculous.

THE SPECTATOR.

Eat Your Soup (Pathe, Nov. 3).—The humor of this film is rather far fetched, incidentally comedy pantomime furnishing the only genuine laughter. A little boy's parents find it impossible to induce him to eat his soup and when they start on a journey they carry the soup with them in a bottle, trying at every opportunity to get it into him. At last a clever amusee the child to such an extent that he becomes hungry, but instead of eating the soup he devours the food that has been set out for a dog, a proceeding that hardly appeals to delicate stomachs.

The General's Birthday (Pathe, Nov. 3).—There appeared to be the starter for a good comedy in this film, but it ends weakly—in fact, so vaguely for the average spectator that the point is lost. A number of army officers have a bust of their general made to present to him on his birthday. The servant who is sent with the present stops to drink with a friend and the package containing the bust becomes exchanged for another. When the general opens the package in his crowded parlor it is found to contain an object which the bulletins

WATCH FOR SELIG'S

FEATURE FILM OF THE YEAR

On the Little Big Horn, or, Custer's Last Stand

described as a pumpkin, but which might have been a ham or a number of other things. At any rate the point is lost, and the spectator ignorantly wonders what the general is so mad about.

The Tale of the Middle (Urban, Nov. 5).—This is a magic story with a dramatic plot. It is interesting and well produced. A peasant girl, having been saved from a wild man by a nobleman, falls in love with her rescuer, but finds that he is already attached to a lady of his own rank. She goes to a grave yard and appeals for help to Satan, who responds and promises to accomplish her desire if she will give him her soul in one year. She must also sacrifice her father, mother and brothers. She agrees, and from the girl's family he constructs a magic wand, which when waved charms the nobleman for the allotted year, being claimed by Satan at the end of that time. The scenery is exceedingly picturesque.

Trouble, Fastest Motor Boat (Urban, Nov. 5).—The motor boat which is shown in this film is said to be the fastest in the world, being credited with thirty-five miles per hour. The speed on screen in the picture is certainly marvellous. The boat cuts through the water like a knife and the effect is thrilling. It is a subject that is highly instructive as well as interesting, and will be found a popular addition to any programme.

Nursing a Viper (Biograph, Nov. 4).—The astonishing strength and power of this subject makes it one of the most notable ever produced by any company. American or foreign, although there are those who may hold that it is too powerful in some of its most gruesome details. Certain it is that a few feet of film at different points in the action might have been omitted without injury to the story, thus escaping possible complaint. The time of the story is placed at the opening of the first French revolution, when the half-starved peasantry broke out in indescribable savagery against the hated aristocrats. A nobleman fleeing from the mob seeks refuge with a Republican, who is protected by the rebels. The nobleman assumes the disguise of the Republican's servant and takes the opportunity of insulting the Republican's wife, whereupon that gentleman throws the viper to the human wolves outside the house, in order to avenge for the groveling terror of the nobleman when he finds that he must face the mob. We are shown various scenes outside the house with the mob in action, slaughtering and throttling their helpless captive women as well as men, and the thing is so well done that the child fairly chases each other up and down the sides of the most hardened spectator. Evidently the producer was fearful that he might not get his atmosphere of horror strong enough without showing many of the most brutal details, but in this he was mistaken. The actual murders and the carrying of a woman's head about on a pike pole might have been cut out and there would still have been ample atmosphere left for all necessary purposes. The dividing line where brutal details in a picture should cease to be a different one to determine. A number of great pictures, such as *Father's La Tene*, have showed scenes of horror with dangerous detail and have escaped without much, if any, complaint, it being held that the nature of the subject warranted the extremity of realism. In the present subject it must be admitted that there is ample basis in history for all the details shown, and much more, but at the same time it is this reviewer's opinion that for general circulation in picture houses films depicting scenes of this character should be managed with careful discretion.

Lost Hypocrite He Hypocrite (Lubin, Nov. 5).—This film ends stronger than it begins and ends turns out to be an effective and gripping subject. This is true of the acting as well as the story. A convict just released from prison goes to a saloon where he meets, among others, a bourgeois stage farmer, a character entirely out of place in a serious story. The convict loans his money to a pair of gamblers and wanders out penniless, but is taken in by a priest who feeds him. A scene is here borrowed from the incident of the Bishop's Candlesticks, which is a bit of plagiarism hardly permissible in a film supposed to be original. The ex-convict now becomes honest and hardworking, taking a wife and settling down to a decent life. Five years have passed when an officious individual recognizes and denounces him and he is discharged. He obtains a second job when the same meddling appears to expose him and he is again about to be discharged when the priest who had previously saved him happens in and defends him with such good effect that the trouble maker is sent off in disgrace and the ex-convict reinstated in his position. A little tells us that he is given a position for life, but this is possibly an exaggeration due to the well-known warm-hearted generosity of "Pop" Lubin and his associates. It is doubtful what they would have done under these circumstances, but it is hardly the thing we look for from the average individual. A "steady job" would have been a more reasonable way to describe it.

Sealed Instructions (Selig, Nov. 4).—Although this picture carries interest and a number of the scenes are quite impressively done there are two points calling for criticism. When the messenger carrying the sealed instructions, presumably a secret official communication, enters his home before setting out on his mission, he carries the sealed letter conspicuously in his hand, apparently desiring everybody to see it. The object evidently is to show the spectators that it has two seals, but no confidential messenger would have exposed a secret letter in any such manner and the double seals could have been pointed out otherwise. Again when he sits down to write at his desk he leaves the letter again conspicuously exposed. While thus engaged a spy, who is desirous of stealing the letter, comes into the room through the window and talks with the wife close behind the husband's back in a way that a deaf man could not have failed to overhear. He threatens her with a pocket of old love letters and she permits him to drug the husband and steal the sealed instructions, the

poor victim remaining in a convenient reverie all this time. She follows to the thief's room and tries to get the document back and in the meantime the husband has recovered his senses and discovered his loss. When the thief was there he went away with the wrong overcoat, leaving his own, and by this means the husband learns his identity. He goes to the thief's room and finds his wife, but it is an accomplice of the thief after all who gets the letter back into the proper hands. The accomplice reveals the document and brings the police, having been refused money by the thief a short time previous and desiring to get even. The messenger gets his letter and forgives his wife, but what becomes of the old love letters does not appear.

The Villainess Pursued Him (Selig, Nov. 4).—This short subject is of the trick photography class, with a number of laughable scenes. An old maid desiring to marry a poor fellow gets on his nerves to such an extent that he imagines everybody he meets is the lady in question. At last driven to his bed he sees her multiplied on all sides. The substitutions are satisfactory.

A Duel in Midair (Edison, Nov. 5).—There is an effective thrill in this film and a number of specially realistic scenes showing an immense skyscraper in construction, around which the principal action is centered. The framework of a genuine skyscraper furnishes part of the backgrounds, while the top of the structure, where one of the workmen jealous of another one tries to hurl him down to death, is an exceedingly well-handled studio scene. The hero is being carried up on a steel girder that is being hoisted to the top of the building. At the top the jealous man grapples with him and strikes him with a hammer, but falls himself while the wounded man clings to the girder. The scene then changes to the street

beneath, where we see a body fall with sickening realism that we believe it would have been wise to have omitted. A few feet off of the commencement of this scene would not have made the situation less apparent. The body is carried to the hospital in an ambulance that should have been accompanied by the white-coated internes. In the hospital the wounded man charges the other one with shoving him off and the latter is arrested, but later the dying man confesses and the prisoner is freed. The acting is mostly very good, showing proper restraint and deliberation. Altogether the film is an excellent one, the points criticized not detracting from its effectiveness.

The Cattle Thieves (Kalem, Nov. 5).—This thrilling and gripping melodrama adds another success to the generous string credited to the Kalem Company. The scenes are laid in Canada and the action carries the impress of reality. We are first shown genuine mounted police at their barracks and later some of these same men join in pursuit of the cattle thieves. Among the cattle thieves is a half breed who is punished by one of the policemen because he insults the officer's sweetheart, the daughter of a farmer. That night the thieves make off with the farmer's cattle and capture the policeman, who is there on a visit. They carry him to their hiding place in the hills and string him up by the wrists to a tree, while they sit by at their campfire and enjoy his agony. But the girl has ridden to the barracks and secured a detachment of mounted police, who go to the rescue. In sight of the camp of the thieves, they see their brother officer hanging from the tree and the girl with a rifle fires so accurately that the rope is cut and the officer drops to the ground. A charge of the police follows and the thieves are killed or captured in a warm engagement. The picture leaves little to be desired in the way of sensational realism.

The Prodigal Son (Pathe, Nov. 5).—Extremely impressive and elevating, this film is one of the best of the higher class Pathe productions. It is acted by the Film d'Art players and is colored, giving added beauty to the scenes. The Biblical story, which has been done before in a longer film, is compressed into one reel, but the essential points are retained and the film should be of lasting popularity. We are shown the quarrel between the two brothers, the division of money by the father and the generous wasting of his patrimony by the prodigal son. His money gone, he seeks work and is seen herding swine for a countryman, where thoughts of his poor old father come to him and lead him homeward. His arrival home and his father's joyous reception of the returned and repentant wanderer form a scene full of striking power and effect.

The Warrior's Sacrifice (Glaumont, Nov. 5).—One of the best Glaumont productions in recent weeks, this finely acted and photographically beautiful film is a feature of the week. The story is pleasing and is charmingly told, while the scenic backgrounds, showing castles and romantic surroundings, are in harmony with the theme. A soldier in ancient times is in love with the old baron's daughter. He goes to war and is reported killed. A young nobleman of the neighborhood is also in love with the girl, who, believing her soldier lover to be dead, consents to marry him. She is living in state in the castle, to the great joy of her father, who is no longer obliged to work, when the soldier returns and plays his guitar under her chamber window. Her husband notes the effect upon her and goes out to seek the soldier, whom he challenges to fight. They have drawn their swords when the wife intervenes. She explains to the husband that the soldier is her old lover, whom she had thought dead, and she tells the soldier that he must no longer love her as she belongs to another. The husband lowers his sword and



BIOGRAPH FILMS

Released November 8, 1909



THE RESTORATION

A Doctor's Plan to Retrieve a Shattered Mind.

The world's history would contain many blank pages if it were not for the frequent occasions of misconstruction of intent. How many commendable deeds have been misconstrued and made the genesis of war. Wrong impressions, converted ideas and hallucinations have formed the greater part of the causes of calamity and there is no stronger ideological force than jealousy and jealousy thieves meet in the fabled brain. Henry Morley was suffering from what seemed to be an attack of hyperchondriasis. He was low spirited, irresolute of purpose, and in fact on the verge of nervous collapse. His wife becomes solicitous and organ outdoor exercise, such as hunting, driving and the like. Mrs. Morley's cousin, Alice, is spending the summer with them. Alice and her sweetheart, Jack Dudley, indulge in a lovers' quarrel, and Mrs. Morley volunteers to patch it up. Morley misconstrues the intent of their meeting and, entering the drawing room in the evening after the couple had made up, sees Jack embracing Alice in his arms. Thinking it his wife, he seizes Jack resting to the door with a blow of his whip handle. Realizing his mistake, his mind is unbalanced. Jack is only stunned and the doctor, in order to restore Morley's reason, has Jack and Alice reenact the scene, with successful results.

Length, 904 feet



Released November 11, 1909

The LIGHT THAT CAME

Romance of a Blind Musician.

We of course assume that being most unfortunate over whose sight fate has drawn the mantle of darkness, and it is reasonable to do so, but Divine Providence is sure to compensate those afflicted with ameliorating gifts that help them bear their ill with fortitude, and not only that, their powers of discernment are far more acute than those endowed with sight. There is the sight of the soul, which sees farther than the eye. This may be called intuition, but whatever it may be it is a rare gift. Carl Wagner was bereft of his sight, and in order that he might earn a livelihood he learned music and played the violin for the dancing at many of the East Side balls. One of the affairs is attended by Grace, Vivian and Daisy, three sisters. Vivian and Daisy are rather pretty girls and are the center of attraction. Grace, however, has a disfiguring scar on her face, which makes her a wallflower throughout the evening. At the close of the entertainment she meets Carl and a sympathy which ripens to love, springs up. They become sweethearts and later become engaged. A friend of the family declares his belief that Carl's sight can be restored, and Grace is moved to help him with her savings. The second thought she realizes that when he sees her as she is she will lose his love. This she struggles against, and when the cure is effected she finds her fears were groundless, for the heart has seen farther than the eyes could have.

Length, 908 feet



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refuses to fight, while the poor soldier goes sadly away to find a hero's grave on the battlefield.

From Cabin Boy to King (Vitagraph, Nov. 8).—It is not an easy matter to describe the character of this picture, although there is no doubt of its immensely entertaining qualities. It starts in like a melodrama and ends like a farce-comedy. Treated as the former, we might be inclined to find flaws in it, but as a rich piece of humor it is not to be criticized in the same manner. On the contrary, it is entitled to nothing but praise. A newsboy is stolen by a villainous sea captain and his men and forced to go to sea as cabin boy. He is kicked and cuffed outrageously and finally, for no apparent reason, is thrown overboard near a South Sea island and forced to swim ashore. Here he falls into the hands of the head hunters and is dragged trembling into their place of worship, where we have seen a number of the naked savages dancing their weird ceremony. The most hideous of the tribe dances about the boy flourishing a long knife, ready to cut his throat; but the lad grandly throws out his chest and invites him to do his worst. His bravery so impresses the savages that he falls in with their worship. The rest of the tribe follow this example and the boy becomes king, lordling it over his subjects with comical importance. In the meantime the ship is wrecked and the brutal captain and his mate drift ashore on a raft, being brought before the king for their crime. Their terror when they find their former victim now the master of their fate is refreshing, but the boy contents himself with lambasting them with a club, when he would have been justified in having them cut up into chunks for the day's feast. An American warship arrives at this juncture and carries off the white men and boy, leaving an American flag for the natives to worship. The ship and the wreck are the real thing and the native scene is well done. The Vitagraph Company is famous for its novelties, and this is one well worth seeing.

Malleious Rival (Pathe, Nov. 8).—This melodramatic picture proves interesting in a way and is of novel plot. An artist stopping at a mountain inn fights with the baron and incurs the jealous hatred of her lover, who plots with his companions to have revenge on the stranger. They capture him and tie him to a tree, leaving him to freeze to death. But the snow covers him and protects him until the next morning a party of boys release him. Piling up the snow to appear like a snow man, he waits in hiding for the mountaineer to return. When he arrives the artist steps into view and the frightened man backs in fear over a precipice.

Cops on Strike (Pathe, Nov. 8).—This is another burlesque hit at the Paris strikes of a few months ago. The police in this "comic" want higher wages and hold an indignation meeting, refusing to work. They are all of the droll type of Pathe's "cops," and the authorities overcome their mutiny by swearing in a gang of husky convicts, who take great pleasure in dragging the policemen off to prison. No doubt the picture is appreciated in Paris, but it is not understood in this country.

INDEPENDENT REVIEWS SUSPENDED.

THE MIRROR finds it impossible to continue reviews of independent films for the present, owing to the fact that there is no theatre reasonably available for witnessing late independent releases with any regularity. It is claimed that the independents will soon be showing first runs in a centrally located house in New York, and while this occurs THE MIRROR will resume the reviews of independent films.

NEW STUDIO FOR SELIG.

It is reported that the Selig Company will soon establish a complete studio in Los Angeles, Cal. A large piece of ground with a suitable building has already been secured. It is clear that the enterprise of the Selig Company will stop at nothing.

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IMPORTANT ALLIANCE BUSINESS.

Executive Committee Admits New Members and Drops Old Ones—Other Transactions.

An important session of the Executive Committee of the National Independent Moving Picture Alliance convened Oct. 30. The threatened break with the Film Import Company did not develop. The entire board was present, consisting of J. J. Murdock, William H. Swanson, J. W. Morgan, L. C. Ose, and A. Kessel. Arrangements had been made to have those persons who might be called upon hold themselves ready for instant call, including attorneys and subcommittees, and this foresight in arranging details rendered it possible to transact a surprising amount of business. President Murdock and Secretary Swanson were not in a physical condition to attend, but they disregarded their physicians' orders and stuck to their tasks.

The Financial Committee reported that arrangements had been made with all manufacturers, providing for a steady income to the Alliance from that direction. Temporary Treasurer M. Fleckie reported that with but three exceptions all members had fully paid their initiation fees.

The matter of a comprehensive system of keeping records and reports was discussed, and F. W. Tracy, of the Exclusive Film Company, an experienced accountant, submitted an outline, and was requested to proceed to work out a system for the Alliance. It was also decided to adopt a universal contract.

The Exclusive Film Company and the Chicago Film Exchange were shown to hold memberships as importers and film exchanges, and the secretary was instructed to advise them to change one of their names in conformity with the bylaws.

The handling of the output of the Alliance manufacturers was the subject of much attention, and a manufacturers' meeting is to be called by the secretary to take up this question and the matter of release days.

New applications were then acted upon as follows: G. W. Bradenburgh, Philadelphia, importer, rejected; Theodore Brinkman, Whiting, W. Va., manufacturer, accepted; Mr. Brinkman submitted a reel of his film: Carson Company, New York, manufacturer, accepted; Panograph Corporation, New York; Travelgraph Company, Brooklyn; United States Film Company, Cincinnati, Ohio; Thasbousser Company, New York; Horsley Manufacturing Company, Bayonne, N. J.; Acophone Company, New York, were all accepted as manufacturers, subject to the approval of their film by the Executive Committee; August Schultze, Turin, Italy, rejected. The Philadelphia Film Exchange, Philadelphia; Pacific Film Exchange, Seattle, Wash.; Wichita Film and Supply Company, Wichita, Kan.; Gus Sun, Springfield, Ohio; Great Eastern Film Company, New York city; were accepted as film renters. The Eagle Film Service, of Portland, Ore., was accepted on condition that it change its name so as not to conflict with the Eagle of Philadelphia.

Harstn and Company, of New York, the Golden Gate Film Exchange, of San Francisco; Acme Film Exchange, Pittsburgh, and Central Film and Supply Company, Saginaw, Mich., were dropped from membership.

While the Executive Committee was in session it was visited by a delegation of foreign manufacturers, among whom were Ambrosio, Eclair, Lux, Itala, Ciamengo. They expressed themselves as much pleased with the efforts being made to further independent interests in America, and promised their full co-operation and support in every way.

VITAGRAPH NOTES.

One of the pending releases from the Vitagraph Company of America is the demonstration of dirigible balloons made in St. Louis before the Aero Club by some of the most noted aviators in the profession, including Professor Ivy Baldwin, Leo Stevens, Roy Knabenshue, and Robinson. There are several notable features in this film, one of them being the first photograph of the dirigible balloon in the air. Two aeroplanes in simultaneous flight, but this is the first occasion when two dirigibles have been close enough together to be snapped on one plate. Even more remarkable is the photograph of a landing; the first motion photograph of a landing made in any country. Nothing so well serves to show the remarkable advance in aviation than the flight down the upper planes of air directly in front of the camera.

No special observance is being made, but this month marks the fourth anniversary of the establishment of the first motion picture stock company. Before then actors were employed by the day as occasion required, but the officials of the Vitagraph Company realized that the precarious payments dependent upon the weather were keeping from the work many desirable players. Now, every manufacturer maintains a stock company, and few realize that it is only four years ago that the idea was first developed.

J. A. Legett, chairman of the Dinner Committee of the Thirteen Club, is arranging with the officials of the Vitagraph Company to exhibit the "Superstitions of the Camera" at the forthcoming dinner of that well-known New York organization; the parent of scores of similar societies. The details are not forthcoming, but several novel surprises are being planned. The last dinner dealt with the superstitions of the insurance world.

Because of the marked success of the recent comedy releases, such as *The Two Mr. Whites*, *He Fell in Love With His Wife*, *A Romance of An Umbrella*, etc., the Vitagraph producers are planning a series of these charming comedies in the production of which the Vitagraph has been singularly successful. In the field of pure comedy they stand in the front rank.

The Vitagraph producers are hard at work upon a Venetian tale that will be unusually elaborate, even for the Vitagraph. The scenes along the canals in which the Vitagraph takes are utilized are particularly successful, and the subject—to be seen early in December—will be a sensation.

Launcelot and Elaine, to be released by the Vitagraph about the middle of November, is declared by those who have seen it to be one of the really remarkable accomplishments in motion photography. The pending release is already attracting the attention of the exhibitors.

ASKING FOR LICENSE.

The "Film Index" is authority for the statement that three of the largest independent European film manufacturers last week made a strenuous appeal to the Patents Company to be taken into the fold and given a license. The names of the three companies are not given in the report, but they are said to be among those now having representatives on special missions to America.

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, November 16

BENEDICT ARNOLD

Another really notable historical subject, many of the scenes of which were photographed on the spots made famous by the Arnold-Andre incident. The historical narrative is closely adhered to, but the story possesses all the compelling interest of romance. Splendid photography, spirited acting and charming scenery combine to make an out-of-the-ordinary film. Approx. length, 685 feet.



INDIAN BASKET MAKING

Passamaquoddy Indians making the baskets for which they are famous. Nominally an "industrial" release, the subject possesses strong

pictorial value, and the presence of several chubby little papooses adds to the human interest of the picture. Approx. length, 345 feet.

Saturday, November 20

THE SINS OF THE FATHERS

A stirring tale of the Kentucky feud belt in which the feud is carried into the second generation and becomes provocative of strongly dramatic situations and charming love scenes. The action is unusually effective, and the stirring events follow each other with a rapidity that does not permit the interest to flag for an instant. Possessing a happy ending, the outcome is in doubt to the very last foot of the picture. Approx. length, 985 feet.

The Vitagraph Company of America

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LONDON, 25 Cecil Court
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"A Laugh in Every Foot."

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RELEASE OF WEDNESDAY, NOV. 17

THE PERSONAL CONDUCT OF HENRY

(Length, approx., 715 feet), and

A MISLAID BABY

(Length, approx., 275 feet)

The Best Man Wins

(Length, approx., 875 feet)



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KALEM COMPANY TWO REELS.

Releases Will Be Increased Another Reel Each Week, Commencing About Jan. 1.

No sooner was the announcement made that the Kalem Company would increase its output to two reels a week, than the Kalem Company followed with the statement that it would also issue two reels per week commencing about Jan. 1. The second reel will be issued on Tuesday, probably, and will be devoted largely to scenes for children, being of a trick nature to some extent, and often employing children as the principal players. The Kalem Company has leased the entire second floor of the Eastman Building in West Twenty-third Street, for the studio necessary for this class of films, giving them the second and third floors for their complete plant. The new department will employ directors, artists, photographers and electricians of the most experienced ability, and the equipment will be the latest thing in picture making. The increase should be a valuable addition to the Kalem output.

The Kalem Company's regular stock company will soon leave for the South for Winter outdoor work. No destinations are given, but it is indicated that pictures will be made in various suitable localities.

LICENSED FILM RELEASES.

Nov. 9 (Pathe) The Restoration. Drama. 954 ft.	Nov. 9 (Pathe) Tea Culture. Col. Industrial. 492 "
" 9 (Pathe) Misadventures of a Pair of Trousers. Comedy. 460 "	" 9 (Lubin) Four Love's Sweet Sake. Comedy. 775 "
" 9 (Pathe) The Stage Driver. Drama. 1000 "	" 9 (Gaumont) Telltale Reflections. Mystery. 284 "
" 9 (Gaumont) A Piggy World. Comedy. 272 "	" 9 (Gaumont) A Peace Agitator. Comedy. 430 "
" 9 (Vita) Into the Shadow. Drama. 642 "	" 9 (Vita) A Sticky Proposition. Comedy. 323 "
" 9 (Edison) A Bride and Groom's Visit to the New York Zoological Gardens. Scenic. 950 "	" 10 (Pathe) The Flight of Monks. Historical. 878 "
" 10 (Pathe) A Tumultuous Elopement. Comedy. 950 "	" 10 (Edison) The Game. Drama. 985 "
" 10 (Urban) The Robber Duke. Drama. 608 "	" 10 (Urban) A Heavy Gale at Biarritz. Scenic. 236 "
" 11 (Pathe) The Light That Came. Drama. 998 "	" 11 (Lubin) The Blue Garter. Comedy. 610 "
" 11 (Lubin) Found in a Taxi. Comedy. 385 "	" 11 (Pathe) Across the Isthmus. 1000 "
" 12 (Pathe) The Man With the Dolls. Comedy. 525 "	" 12 (Pathe) Running in Hard Luck. Comedy. 448 "
" 12 (Kalem) Dora. Drama. 965 "	" 12 (Edison) His Masterpiece. Drama. 545 "
" 12 (Edison) The Man With Three Wives. Comedy. 440 "	" 12 (Vita) Launcelot and Elaine. Drama. 1000 "
" 12 (Pathe) Good Lesson in Charity. Drama. 508 "	" 12 (Pathe) Sam's Artistic Beard. Comedy. 410 "
" 12 (Gaumont) The Rhymester's Rose. Comedy. 637 "	" 12 (Gaumont) Harlequin's Night. Mare. Farce. Comedy. 340 "
" 12 (Pathe) Rigoletto. Film d'art. Drama. 1000 "	" 12 (Pathe) Two Women and a Man. Drama. 988 "
" 12 (Pathe) Two Chums Looking for Wives. Comedy. 561 "	" 12 (Pathe) In India. The Marriage of the Nephew of the Maharajah of Talore. Col. Scenic. 344 "
" 12 (Lubin) Children of the Sea. Drama. 900 "	" 12 (Pathe) The Fisherman's Bride. Drama. 1000 "
" 12 (Vita) Benefited Arnold. Drama. 658 "	" 12 (Vita) Indian Basket Making. Industrial. 248 "
" 12 (Edison) The Imp of the Notte. Drama. 750 "	" 12 (Edison) A Winter's Tale. Comedy. 250 "
" 12 (Gaumont) A Convict's Heroism. Drama. 638 "	" 12 (Gaumont) A Set of Teeth. Comedy. 354 "
" 12 (Edison) The Personal Conduct of Henry. Comedy. 718 "	" 12 (Edison) A Midland Baby. Comedy. 275 "
" 12 (Pathe) Mrs. and Mr. Duff. Comedy. 500 "	" 12 (Pathe) The Count's Wooing. Comedy. 500 "
" 12 (Urban) Mansion or Workhouse. Drama. 610 "	" 12 (Urban) Fighting Suffragettes. Comedy. 380 "
" 12 (Pathe) Her Dramatic Career. Drama. 1030 "	" 12 (Pathe) Up San Juan Hill. Drama. 1000 "
" 12 (Lubin) Servant's Revenge. Comedy. 610 "	" 12 (Lubin) Follies. Drama. 375 "
" 12 (Pathe) A Midnight Adventure. Comedy. 510 "	" 12 (Pathe) Sweet Revenge. Drama. 471 "
" 12 (Pathe) The Nobleman's Dog. Col. Drama. 754 "	" 12 (Pathe) How French Perfumes Are Made. Industrial. 230 "
" 12 (Edison) Three Thanksgivings. Drama. 950 "	" 12 (Kalem) The Pale Face's Wooing. Drama. 930 "
" 12 (Pathe) The Patients from Punkville. Comedy. 551 "	" 12 (Pathe) Adonis Is Robbed of His Clothes. Comedy. 417 "
" 12 (Vita) The Kiss of the Fathers. Drama. 985 "	" 12 (Edison) The Best Man Wins. Drama. 875 "
" 12 (Gaumont) Moon for Your Love. Magic. 424 "	" 12 (Gaumont) Visions of a Naz. Drama. 517 "

KLEINE GEIS FIGHT FILM.

Johnson-Ketchel Film Secured by George Kleins from Colfirth.

There has been considerable rivalry as to what company would secure the Johnson-Ketchel film from Manager Colfirth, for general exhibition or rental purposes. Mr. Colfirth sold early copies to prominent vaudeville houses and burlesque companies, but it was his desire to turn over the entire right for the United States and Canada to some regular agency that would take the detail matter of his hands. The Kalem company, by whom the pictures were taken, and the films are manufactured for Mr. Colfirth, endeavored to secure the United States rights, so that the film could be available for regular picture houses as a special issue, and different exchanges were sound to see how many copies of the film could be disposed of in that way. The result was not encouraging and that method was abandoned. Others then became bidders for the American and Canadian rights, and George Kleins soon secured the film for Canada. Later he closed a contract for the United States.

INDEPENDENT RELEASES.

Nov. 9-13 (B. & B.) Lines of the Hand. Comedy. 450 ft.	" (Relair) Bandits of the Atlas. Drama. 550 "
" (Relair) Necklace of the Holy Virgin. Drama. 500 "	" (Itala) The Farmer's Son. Drama. 600 "
" (Ambrosio) Logging in Italian Alps. Scenic. 603 "	" (B. and B.) Bertina's Birthday. Comedy. 535 "
" (Itala) Good for Evil. Drama. 730 "	" (Pinacchi) Force of Love. Drama. 1000 "
" (Ambrosio) Pirates of the Sea. Drama. 512 "	" (Pinacchi) Katharsis Hand. Comedy. 600 "
" (Lax) Miracle of the Necklace. Drama. 484 "	" (Relair) Woe of a Cinematographer. Comedy. 400 "
" (Lax) Boatman of the Rivers. Drama. 600 "	" (Ambrosio) Musical Waiter. Comedy. 300 "
" (Itala) Henry the Third. Drama. 454 "	" (Lax) The Bearskin. Comedy. 800 "
" (Comol) Orange. Trip in Palestine. Educational. 800 "	" (Wrench) Father's Holiday. Comedy. 700 "
" 8 (Imp.) Destiny. Drama. 850 "	" 9 (Powers) All for the Love of a Girl. Comedy. 493 "
" 10 (Lumiere) The Haunted Castle. 397 "	" 10 (Great Northern) Suicide Woods. Com. 426 "
" 10 (Great Northern) Short-sighted Governor. Comedy. 372 "	" 10 (Great Northern) Yachting on Baltic. Comedy. 330 "
" 12 (Bliss) Banishment's Wife. Drama. 950 "	" 13 (Great Northern) Title not reported. 750 "
" 13 (Phoenia) Title not reported. 750 "	" 15 (Imp.) Forest Ranger's Daughter. Drama. 750 "
" 15 (Imp.) Brave (1) Policeman. Com. 350 "	" 16 (Powers) The Gypsy's Secret. Drama. 925 "

THE INTERNATIONAL SITUATION.

The International Projecting and Producing Company has sent out another statement reiterating the claim that it holds contracts direct with all of the manufacturers, and a representative of the International Company will secure all of the films on the other side. In the meantime the Film Import and Trading Company is releasing film from Raleigh and Robert, Relair, Itala, and Ambrosio.

FILM INDEX ENLARGED.

The Film Index is now a 24-page magazine, full of valuable matter of interest to the motion picture field. Under James Hoff's management the Index is moving steadily forward, and has assumed a front rank position in moving picture affairs.

TRADING STAMPS ADMIT TO SHOWS.

Dealers in all sorts of merchandise in San Francisco, Cal., are giving away trading stamps to customers. These tickets are redeemable at certain vaudeville and moving picture houses.

NEW QUARTERS FOR ACTOGRAPH.

The Actograph film exchange has been moved into its new quarters, 107 East Seventeenth Street, second floor. The offices are roomy and are handsomely fitted up.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Kirksville, Mo., Fred L. Speer's house continues to run without a name, and is doing good business under management of Frank E. Pound. The house has a seating capacity of 250.

The New Victoria, at Kirksville, Mo., has been opened under management of W. K. Johnson. C. W. Jackson is proprietor. The house seats 250, and will use Licensed films only.

Manager Barker, of the Wonderland Theatre, San Antonio, Texas, opened a moving picture theatre in Camden, Texas, Oct. 25, and called it the Wonderland No. 2. This new theatre is 30 by 60 feet, located in the main street, has seating capacity of 300, six electric fans, Edison picture machine, running Licensed films, two reels with change of programme daily, piano player and illustrated songs and phonograph. Manager Barker says Camden has about 6,000 population, and no other place of amusement as the Opera House has been condemned.

At Watertown, N. Y., the Star reopened Oct. 30 under the management of Joseph Tarsel, of Rochester. Licensed films will be furnished by the Moving Picture Service Company of Syracuse. Illustrated songs with reels changed tri-weekly will be the policy of the house. Charles Barnett, of Rochester, has been engaged as singer.

At the Scenic, Williamsville, Conn., John Pickett (former proprietor) has been engaged to operate machine. Business has. Bijou Re-



KALEM FILMS

— Increase Business —

Use Kalem Posters in Four Colors. Supplied in Advance by A. B. C. Co., Cleveland, Ohio.

Complete lectures of all films sent to show mans to be reviewed. If you are not on our mailing list, send in your name.

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The only moving picture machine for a first class house. Send for Catalogue B
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★ **GEO. MÉLIÈS** ★
of PARIS
"STAR" FILMS
Licensed by the Motion Picture Patents Co. To be released
Wed., Nov. 17, 1909.

MRS. & MR. DUFF

Ever hear of a woman wearing the trousers? It becomes her very well to the discomfort of her husband. Length about 500 feet.

The Count's Wooing

Many stories have been current of noblemen coming to this country with big titles but little money. The experiences of one is here depicted. Length about 500 feet.

WATCH for the **RED STAR INN**, winner of the **FIRST PRIZE**, in the **Scenario Contest**, to be released November 24, 1909.

Beautifully tinted and toned.

GASTON MÉLIÈS
204 East 38th St., New York
ENTERPRISE OPTICAL CO.
★ 654-572 W. Randolph St., Chicago, Ill. ★

LUBIN FILMS

Released November 15.

CHILDREN of the SEA

An absorbing story of the Breton coast. A fisherman's daughter marries her sailor sweetheart. While he is away a guardman wins the love of the young woman. When she realizes what she has done she goes to the top of the cliff and throws herself down into the raging sea. Length, 900 ft.

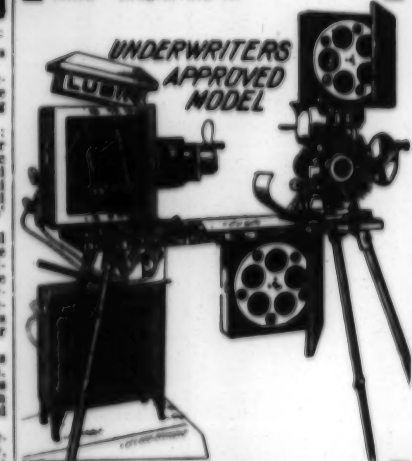
Released November 18.

SERVANTS REVENGE

Bridget has been dismissed and rows to be revenged. She bribes the grocer, with whom she exchanges clothes, and in this disguise plays all kinds of tricks on her former mistress and the company present. Length, 610 ft.

FOILED

An aged negro is dismissed from his place; at the same time the young son has been kidnapped. The old negro is suspected, but it is with his aid that the young boy is restored into the arms of his parents and the kidnappers are foiled. Length, 375 ft.



LUBIN'S 1910 MARVEL is equipped with improved Film Magazine and Automatic Fire Shutter. POSITIVE REWINDING ATTACHMENT. Outside Shutter. ONE PIN MOVEMENT, and other innumerable and important new features. THE Machine for excellent work.

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925 Market St., Philadelphia, Pa.

Motion Picture Plays Wanted

Readers of THE MIRROR: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 350 to 500 words and submit to our scenario department. We pay from \$10 to \$100 for stories for motion picture production. Write for information.

ESSANAY FILM MANUFACTURING CO.

62 N. Clark Street, CHICAGO, ILL.

CHAIRS Folding Steel Opera Chairs, all kinds. Fireproof Seating. Reclining and Wire. Repairing.
New York Steel Production Co., Newark, N.J.

TO LET—MOVING PICTURE THEATRE.
Cohoes, N. Y., good location, can seat 250, two years' successful business, steam heat. Good opportunity.
W. M. GODDARD, Cohoes, N. Y.

A GROUP OF WELL-KNOWN MANAGERS.

The Star is also doing big business and giving satisfaction. The Unique is only having fair patronage, and the Lyric has closed.

At Winston, Conn., Opera House is drawing large houses on all dark nights. Scenic Theatre has been leased by the Imperial Motion Picture Company, under the management of Lou Vailie; the house is doing a fine business.

At Mahanoy City, Pa., the management of Kaler's is winning shakes and popularity with fine grade of motion picture nights when house is without other attractions. Professor D. B. Davis sings the illustrated songs.

At Jacksonville, Ill., the Grand Opera House has presented nothing but moving pictures during past two weeks. The orchestra, composed of five blind boys, was an interesting feature.

Birmingham, Ala., the Alamo now uses independent film service. The new home of the Amuse U is almost completed. When finished it will be the finest motion picture theatre in the city.

At the Premier Scenic Temple (Gray and McDonough, mgrs.), Portsmouth, N. H., business has for first half of week Nov. 1-6. A song, "Oh, You Mister Moon," by T. E. Hasty and B. S. Parker, local song writers, is being featured.

Whitman's Post Orchestra and Gertrude Res. female baritone, continue to be strong drawing features. What was formerly known as the Theatre Premier will be reopened some time this month by Messrs. E. J. Young and Hal A. Little, under the name of the Orpheum. Rateable improvements are being made meantime.

There are rumors of two new houses being opened.

At Biloxi, Miss., the Vaudeville has been taken over by Fred Abby, of the Dukates Theatre, and is drawing good business with a fine line of moving pictures.

John Alden has been signed by R. G. Craerin, Inc., to deliver the talks with the Western Company of the R. G. Craerin Travel Talks, opening at Valparaiso, Ind., Nov. 6.

The Casino, Bijou Dream and Auditorium in Winchester, Va., all enjoying fine business.

The Auditorium has recently shown some of the Hudson-Fulton celebration films to overflowing business. The Casino is now being conducted by J. H. Henry, who ran the Empire Summer vaudeville here this year. The Empire is being run during the winter months as a skating rink by Mr. Henry.

At Vinita, Okla., the moving picture business continues good and will move from the Auditorium the first of the month to other quarters.

At Lincoln, Neb., both the Elite houses have installed new films, electric pianos and are using the poster method of advertising.

The stridome at Sulphur Springs, Tex., has closed for the season, but moving pictures will be continued in the new Jefferson Theatre under the same management when that house is not otherwise booked.

VAUDEVILLE PERFORMERS DATES.

(Continued from page 23.)

Newbold and Carroll—Pantages', Sacramento, Cal.
Newell and Niblo—Alhambra, N. Y. C., Proctor's, Albany, N. Y., 15-20.
Nichols, Nellie—Keith's, Columbus, O., Grand, Pittsburgh, 15-20.
Night With the Poets—Arcade, Toledo, O.
Norman, Mary, Orph., Los Angeles, Cal.
Normans, Juggling—Columbia, Clint.
Nosses, Musical—Trent, Trenton, N. J.
O'Kelly, Maude—American, N. Y. C.
O'Kara, Jase—Mary Anderson, Louisville, Ky.
Olio Four—Poli's, Springfield, Mass.
Olivette Troubadours—Colonial, N. Y. C.
"Operatic Festival"—Grand, Syracuse, N. Y.
Orth and Fern—Cook's, Rochester, N. Y.
Ostrade—Victoria, Baltimore, Md.
Otto Brothers—Sher, Toronto, Ont.
Owens, The Hippodrome, Huntington, W. Va.
Palace Girls, Eight—Keith's, Phila.
Palmer, Leslie—Bullock's, Prov., R. I.
Pauline—American, New Orleans, La.
Payne, Millie—Alhambra, N. Y. C.
Pettler, Joe—Ma, Kansas City, Mo.
Perman Bros.—Maj., Milwaukee, Wis.
Petching Bros.—Crystal, Milwaukee, Wis.
Peter—Grand, Pittsburgh.
Piano Four—Maryland, Balto.
Pleagays, The—Keith's, Columbus.
Potts Bros.—Poli's, Springfield, Mass.
Powers Bros.—Family, Shamokin, Pa., Auditorium, York, 15-20.
Prince, Arthur—Maj., Toronto, Ont.
Pringle and Whiting—Chase's, Wash., D. C.
Quick, Mr.—Hammerstein's, N. Y. C.
Quigley Bros.—Grand, Pittsburgh.
Ray and Niece—Keith's, Boston.
Raynor's Dogs—Hammerstein's, N. Y. C.
Redford and Winchester—Alhambra, N. Y. C.
Greenpoint, Bklyn., 15-20.
Redmond, Julia—Hudson Union Hill, N. J.
Reed Bros.—Grand, Indianapolis, Ind., Mary Anderson, Louisville, Ky., 15-20.
Reidy and Currier—Cook's, Rochester, N. Y.
Remington, Mayme—American, N. Y. C.
Rice, Andy—K. and P. 5th Ave., N. Y. C.
Ricard, Amy, and Lester Lonergan—Grand, Pittsburgh.
Richardson, Three—American, N. Y. C.
Richardson, Lavender—Scenic, Marlboro, Mass., 15-17, Music Hall, Webster, 15-20.
Rinaldos, The—Crystal, Milwaukee, Wis.
Rio Bros.—Crystal, Milwaukee, Wis.
Ritter, Max, and Grace Foster—Paragon, London, Eng., 8-13, Easthampton, 22-27, Hippodrome, Coventry, 29-Dec. 4.
Robisch and Childress—Maj., Butte, Mont., 15-20.
Robyna, Mr. and Mrs.—Maj., Ft. Worth, Tex.
Rocamora, Suzanne—Keith's, Prov., R. I.
Rockway and Conway—Grand, Pueblo, Colo.
Rooney, Pat, and Marion Bent—Bronx, N. Y. C.
Rosaire and Doretto—Colonial, N. Y. C.
Rosaire, The—Maj., Montgomery, Ala.
Rosa, Eddie G.—Grand, Pueblo, Colo.
Royal Tokio Troupe—Keith's, Phila.
Russell and Held—Colonial, Norfolk, Va.
Ryan and White—Keith's, Prov., R. I.
RYAN, THOMAS J., AND MARY RICHFIELD—Hammerstein's, N. Y. C., Chase's, Wash., D. C., 15-20.
Sandow and Lambert—Keith's, Prov., R. I.
Sanford and Darrington—Grand, Cleveland, O.
Sarna—Bennett's, Ottawa, Can., 15-20.
Saunders, "Chalk"—Hippodrome, Cleveland, O.
Savage, Sam—Hippodrome, Charleston, W. V.
Schilling, Wm.—Auditorium, Clint., O.
Schlegel, Five—Princess, Cleveland, O.
Scrubb, Billy and Mae—Family, Detroit, Mich.
Severin—American, N. Y. C.
Shields Family—Maj., Chgo.
Shipman, Gertrude—Lyric, Danville, Ill.
Sidini—Orangeburg, S. C.
Siebert and Lady—Family, Detroit, Mich.
Simons, Louis, and Grace Gardner—Keith's, Prov., R. I., Bennett's, Montreal, Can., 15-20.
Stuma, Willard—Keith's, Boston.



John E. Williams,
Grand Opera House,
Oshkosh, Wis.

Robert H. Harris,
Harris' Grand,
Bloomington, Ind.

E. W. Meyers,
Mecca Theatre,
St. Louis, Mo.

W. S. Harper,
Academy of Music,
Danville, Va.

Sincay's Dog and Cat Pantomime—Folies Berger, Mexico City, Mex., indefinite.
Silvers—Poli's, Bridgeport, Conn.
Smith and Arado—Bijou, Flint, Mich.
Sosman, Fred—Maj., Chgo.
Spiegel Bros.—Keith's, Boston.
Sprague and Dixon—Hathaway's, Lowell, Mass.
St. Clair, Minnie—Temple, Detroit, Mich.
Stanley and Rice—Arcade, Toledo, O.
Steiger, Julius—Orph., Kansas City, Mo., Maj., Des Moines, Ia., 15-20.
Sterling and Chapman—Bennett's, Ottawa, Can.

Stewart Sisters—Wm. Penn, Phila.
Sugimoto Jase—Maj., Washington, D. C.
Sully Family—Bennett's, Ottawa, Can.
Sunny South—Columbia, St. Louis, Maj., Milwaukee, Wis., 15-20.
Sutcliffe Troupe—Empire, Swansea, Wales, Empire, Newport, 15-20, Hippodrome, London, Eng., 22-Dec. 18.
Tasmanian Troupe—Keith's, Prov., 15-20.
Telegraph Four—Mary Anderson, Louisville, Ky.

Tell-Tale Heart—Keith's, Prov., R. I.
Temple Quartette—Jacques, Waterbury, Conn.
Thora—Keith's, Phila.
Titcham, Le—Mary Anderson, Louisville.
Top of the World Dancers—Temple, Detroit.
Tucker, Sophie—Plaza, N. Y. C.
Tucker, Sophie—Plaza, N. Y. C.
Underwood, Franklin, and Frances Shomon—Orph., St. Paul, Minn., Orph., Denver, Colo., 15-20.

Van Biene, Anguste—Keith's, Phila.
Van, Billy—Cook's, Rochester, N. Y.
Van, Billy B., and Beaumont Sisters—K. and P. 5th Ave., N. Y. C.
Van Hoven—Grand, Evansville, Ind., Maj., Montgomery, Ala., 15-20.
Vernon—Temple, Detroit, Mich.

Vivians, Two—Cook's, Rochester, N. Y.
Voelker, Mr. and Mrs. Frederic—Maj., Des Moines, Ia.
Vogel, Le—Crystal, Milwaukee, Wis.
Wade, John P.—Grand, Syracuse, N. Y.
Wakeland, Willie—Holt—American, N. Y. C.
Walker and Baker—Family, Detroit, Mich.
Walsh and Lynch—Columbia, St. Louis, Mo., Haymarket, Chgo., 15-20.

Walton, Irvin H.—Galely, Bangor, Me.
Walton, The—Grand, Pittsburgh.
Warren and Blanchard—Maryland, Balto.
Warren, Lyon and Meyers—Mary Anderson, Louisville, Ky.
Waterbury Bros. and Tenny—K. and P. 5th Ave., N. Y. C.
Waters, Tom—Orph., Salt Lake City, U., Orph., Ogden, 15-20.

Watson, Fred—Mary Anderson, Louisville, Ky.
Wells, Billy K.—Wm. Penn, Phila.
Westworth, Vesta and Teddy—Proctor's, Newark, N. J., Chase's, Washington, D. C., 15-20.
Westyn and Barron—Columbia, Clint.
Whalen, Mike B.—Colonial, N. Y. C.
White, Clayton, and Marie Stuart—Bronx, N. Y. C.

White's Fantastics—Chase's, Wash., D. C.
Willard and Bond—Grand, Syracuse, N. Y., Keith's, Columbus, O., 15-20.
Willard's Temple of Music—Wm. Penn, Phila.
Williams and Bond—Elmer's, Balto.
Willis Nat M.—Bronx, N. Y. C.
Wilson Bros.—Keith's, Prov., 15-20.
Wilson, Doris—Hippodrome, Cleveland, O.
Wilson, Jack—Keith's, Phila.
Winger, Winona—Maj., Milwaukee, Wis.
Winton, J. W.—American, N. Y. C.
Wood, Joe—Plaza, N. Y. C.

Woodward, Ed. and May—Arcade, Toledo.
WORLD, JOHN W., AND MINDELL KINGSTON—Orph., St. Paul, Minn., Orph., Minneapolis, 15-20.
Wormwood's Animals—Alhambra, N. Y. C.
York's, Max, Terriers—Hippodrome, Cleveland, O.
Young, Ollie and April—Bijou, Flint, Mich., Temple, Grand Rapids, 15-20.
Zanore and Bera—Buenos Aires, Oct. 1-Dec. 1.

VAUDEVILLE JOTTINGS.

Carter De Haven, who was arrested on a charge of assault week before last, was discharged in the West Side Court last Wednesday, Oct. 3, as William Grossman, who De Haven is reported to have attacked, did not appear to press the charge.

Pearl Abbott has been granted an absolute divorce from James A. Smith by Judge Frough of the Twelfth Judicial Circuit Court of New York; the final decree being issued last week. Miss Abbott is with the Queen of the Secret Service co., and is not playing vaudeville.

Nate Shingold, press representative for William Morris, Inc., was married last Wednesday, Nov. 3, to Miss Francis, a milliner who has a shop in the Long Acre Building.

Ida Rene called for Europe on the steamship "Mauretania" last Wednesday, Nov. 3.

Constance Farum, late of Jesse Lackey's Birdland co., left New York last Friday for Salt Lake City to join The Soul Kiss as Chgo.

Ed J. Peihl has made a success of his act, The Girl Behind the Gun, with Miss Raynor. He is singing "I Want a Girl to Love Like You" and "My Caroline."

Grace Lampay, a Chicago soprano soloist, has joined The Romany Opera co. for an Eastern vaudeville engagement.

The Three Dolce Sisters played Keith's Theatre, Philadelphia, last week, and again scored a remarkable hit. These girls have had a most unprecedented rise in the vaudeville field, having first appeared at the Fourteenth Street The-

atre last Spring, when The Mison was the first vaudeville paper to "discover" them, at that time predicting that they would, without doubt, become a feature act on the Big Time. The prediction has come to pass!

W. C. Fields played Keith's, Philadelphia, last week, and, as was to be expected, his comedy juggling act was the same big hit there as it always has been everywhere.

Hert French and Alice Eis have been booked for a tour on the Moss-Stoll time. They will open at the Coliseum, London.

ARENA NOTES.

The Sells-Flote circus pleased good business at Tupeio, Miss., Oct. 29.

Barnum and Bailey's circus is expected at Columbus, Miss., Nov. 15.

Gentry's Dog and Pony Show was seen at Pensacola, Fla., Nov. 1, and Barnum and Bailey's circus is billed to appear there on Nov. 15.

Ringling Brothers' circus billed Crowley and vicinity for their appearance there Nov. 4.

Sun Brothers' circus attracted large attendance at Demopolis, Ala., Oct. 29.

Ringling Brothers' circus appeared at Tazewell, Ark., Oct. 28 and gave two performances to immense crowds.

Ringling Brothers' circus showed to crowded tents at San Antonio, Tex., on Oct. 30. They will close at Clarkdale, Miss., Nov. 13.

101 Ranch gave good performance to the business Oct. 30 at Poplar Bluff, Mo.

The Hagenbach and Great Wallace Shows played to two big crowds at Alexandria, La., Oct. 18.

Edward W. Kampen, part owner of the Warren and London Shows, arrived in Greenville, Pa., on Oct. 31. The show has gone into Winter quarters at Dublin, Va. Eddie was ahead of the show all season.

Independence, Kan.; Dodo Flake's circus Oct. 29, for the benefit of local B. P. O. E. L. performance good; fair business.

Gollmar Brothers won the suit brought by John Sherman, of Lake City, Iowa, the latter suing the showmen for damages on account of alleged injuries sustained in a railroad wreck while in their employ as attendants on an hippopotamus.

The Mulhall Wild West Show, with Lucille and Charlie Mulhall featured, was seen at the Irish-American Park, Kansas City, Mo., on Oct. 31 by a large crowd.

Barnum and Bailey's circus drew two large audiences at Charleston, S. C., on Nov. 3, and the performances were pronounced the best ever seen there.

CORRESPONDENCE.

(Received too late for classification.)

MISSOURI.

COLUMBIA—THEATRE (R. B. Stocks, mgr.): S. Miller Kent in A Dry Town Oct. 18; fair co. and house. Girls 4 (return engagement); average house. The Blue Mouse 4.

MISSISSIPPI.

BILOXI—DUKATE'S (Fred Abby, mgr.): Griffith Hypnotic Stock co. 8-13.

MONTANA.

HELENA—THEATRE (George Miner, mgr.): Dustin Farnum in Cameo Kirby pleased large audience Oct. 25. King Dodo 27; fair house; good co. Forty-five Minutes from Broadway 30. Blanche Bates in The Fighting How 9. Billy Burke in Love's Watchmen 12. In Wyoming 15. Orla at the Helm 18. Kara Kendall in The Vinegar Buyer 19. Primrose Minstrels 25. The Climax 26, 27.

OKLAHOMA.

OKLAHOMA CITY—OVERHOLSER (R. M. Overholser, mgr.): Grapstara, matinee and evening. The Great Divide 4. Mops in Ireland 6, 7; all pleased; good business.

SOUTH DAKOTA.

HURON—OPERA HOUSE (Joe Daum, mgr.): The House of a Thousand Candles Oct. 28; fine co.; business very good; to a pleased and appreciative audience. Paid in Full 1; co. excellent; fair house; pleased audience. A Royal Slave 3; good co.; fair business; pleased.

VIRGINIA.

CLIFTON FORGE—MASONIC OPERA HOUSE (W. F. Tinsley, mgr.): Our New Minister 3; good; to fair business. New Minister 13 (return engagement). House of a Thousand Candles 15. Isle of Spice 16. Paul Gilmore 18. Polly of the Circus 24.

WEST VIRGINIA.

HINTON—MASONIC OPERA HOUSE (Will L. Froelking, mgr.): The Servant in the House Oct. 25; co. performance and business good. Barlow and Wilson's Minstrels 30; light business and most performance. Prince Chap 4 pleased small house. Isle of Spice 8. Our New Minister 16. Paul Gilmore 17.

QUESTIONS ANSWERED.

E. H. Detroit: In the instance of which you speak a copyright is necessary and advisable as a means of protection.

I. M. Cambridge: A letter addressed to the person in care of The Mison would be safely delivered or forwarded.

F. C. G. South Poland, Me.: Of fifty-four deaths in the profession last year, two were from tuberculosis.

H. W. L. New York: We can only refer you to the Biograph Company, 11 East Fourteenth Street, who will supply you with the information you ask.

W. D. K. Chicago: E. H. Sothen as Rudolph in The Prisoner of Zenda opened the season at the Lyceum Theatre, in this city, Sept. 4, 1909.

BLANCHES HOUTSON THOMPSON: The Mison has no record of the death of Alexander Thompson.

J. FALKS, Buffalo, N. Y.: The Mison cannot answer questions relating to the personal lives of players.

E. T. WHITMAN, New York: The Mison cannot give addresses of players. If you would write to Mr. Owen in care of The Mison every effort will be made to have it forwarded to the correct address.

PLAYWRIGHT, New York: Unless the author of the novel can prove a case of plagiarism on the part of the playwright, the author has no grounds for proceedings against the playwright, who writes a play similar in theme to the novel. He who gets his composition copyrighted first has the better claim to the theme.

THE RECORD OF DEATHS.

J. Edwin Tools.

J. Edwin Tools, who died Oct. 31, began his theatrical career at Baltimore in 1872 as call boy. His first speaking part was that of Bob, the bootblack, in The Streets of New York. After that he played in stock with such stars as Lucille Western, R. A. Sothen, Lotta, Maggie Mitchell, Charlotte Thompson and Barney Williams. In 1876 Mr. Tools went on the variety stage, after which he studied some painting. After six years' work as an artist he joined Mr. and Mrs. Florence's company, with whom he stayed five years. In 1885 he joined E. H. Rice's Troupe. His first starring tour was in 1888, in Kart of Nuremberg, which he wrote himself. Later he appeared in The Gypsy German, A Child of the Slum, and From Broadway to Bowery. Of late years he had been in vaudeville with a German and Irish dialect and singing act called Killarney and the Rhine, and with a condensed version of Rip Van Winkle, in which he won success in the part of Rip. Last season he was with Paul Gilmore for a short time.

Roseita Hopkins.

Mrs. Roseita Hopkins, who died Thursday night, was the widow of Colonel John D. Hopkins, the theatrical manager, who died ten days ago in St. Louis. Mrs. Hopkins was taken sick with pneumonia ten days ago and died without knowing of her husband's death. Her daughters, Florence and Madge Hopkins, known on the vaudeville stage as the Sisters Hopkins, who were filling an engagement in Seattle, Wash., arrived two hours after their mother's death.

Neas.

John P. Kennedy, who died Nov. 3, made his last appearance on the stage in Miss Hook of Haledale at the Criterion last season. He had played engagements in The Millionaire, The Billionaire, and The Green Bird. He also conducted a dancing school at the Backus Lyceum. He was unmarried, a Mason, an Elk, and a member of the Actors' Society.

Mrs. Cecilia Griffith, who died at Dorchester, Mass., Oct. 28, was the mother of Cecilia P. Griffith, The Girl from Rector's company.

William L. May, who died at the Soldiers' National Home, at Dayton, Ohio, Oct. 28, at the age of eighty years, was an old time stock company actor, who had appeared in support of Forrest and Keene and other players prominent fifty years ago. He served with distinction during the Civil War in the 68th Ohio Infantry. He is survived by a daughter, Anna Lay May, and a son, Herbert.

Georgia Lester, who died Oct. 30, was the wife of the late Dave H. Woods, author of several plays. Miss Lester had been on the stage since childhood. Her last engagement was in the part of Peggy in The Grassman, last season. She had played with Edwin Booth, Lawrence Barrett, Thomas Jefferson, Madame Jananuch, Mary Anderson and Maggie Mitchell, and had been in the old Boston Museum stock company. Of late years Miss Lester had played much in stock and had appeared in The Two Orphans, The Little Grass Girl, and David Corson. She leaves a daughter, Jessamine Woods, who is on the stage.

Patrick A. Nanney, who died at the Arlington Hotel Oct. 31, had been on the stage for more than thirty years. He had played in many productions, among others Face to Face, The Mormon Wife, and Charles Frohman's White Feather. His last appearance was with Nellie McHenry in M'liss.

Married.

CASIMIR-PERIER-BENDA—Claude Casimir-Perier to Simone Benda, in Paris.

EVANS-ALWARD—William E. Evans to Edith K. Alward, Oct. 29, at Covington, Ohio.

O'BRIEN-FRASER—J. Arthur O'Brien and Emily Louise Fraser, at New York City, Oct. 31.

PINDER-MAYO—Rear Admiral Pinder to Marie Mayo, at New York, Nov. 2.

VON RADDEK-CAMERON—Walter von Radde to Leonora Cameron, Oct. 18, at Jersey City.

Died.

BROUGH—Lionel Brough, in London, Nov. 3, aged 73 years.

GRIFFITH—Mrs. Cecilia Griffith at Dorchester, Mass., Oct. 29.

HOPKINS—Roseita Hopkins, 46 years of age, at Jamaica, N. Y., Nov. 4.

KENNEDY—John P. Kennedy, 32 years, at New York, Nov. 5.

LESTER—Georgia Lester, 46 years old, Oct. 31.

MAY—William L. May, at the Soldiers' National Home, Dayton, O., Oct. 28, aged 80 years.

NANNEY—Patrick A. Nanney, 63 years old, at New York, Oct. 31.

TOOLS—J. Edwin Tools, 49 years old, at New York, Oct. 31.

THE VAUDEVILLE MIRROR

NEW UNITED BOOKING SCHEME

Two-Million-Dollar Corporation Formed Under the Laws of Delaware—Closer Alliance of Principal Managers in the Big Eastern Amalgamation—Possible Operations in the West with Theatres in Chicago and Other Cities Booked by U. B. O.—E. F. Albee Makes a Statement.

Following the many rumors of new combinations and alliances in the vaudeville world, the fact of a big re-incorporation by the men most interested in the United Booking Offices does not come as a very great surprise. For several weeks past there have been those who have constantly averred and suggested that the United Booking Offices was about to be disrupted and that its general manager was to be cast into theatrical oblivion. The United Booking Offices and those responsible for this big combination are not now in any state of disintegration, and the stand that Tim Minna has taken during the past several weeks is now proven by the incorporation last week at Wilmington, Del., of the United Theatrical Securities Company, with a capitalization of \$2,000,000, the following officers and directors of the United Booking Offices being incorporators of the new amalgamation: E. F. Albee, F. F. Proctor, E. F. Albee, William Hammerstein, A. Paul Keith, Percy G. Williams, J. C. Duffield, M. Shea, J. H. Moore, Harry Davis, and R. E. Pol. Maurice Goodman, attorney for the United Booking Offices, drew up the incorporation papers, the State of Delaware being selected, it is said, because of the lenient corporation laws of that State.

Coming on top of the recent stories printed in one of the vaudeville papers, the news of this incorporation bears especial interest, proving as it does that those interested in this combination are far from being "down and out" or beaten by their competitors. It is also significant, however, that those interested in the U. B. O. are apparently preparing for the future growth and Eastward march of Martin Beck and the Orpheum Circuit.

It is more than likely that the United Theatrical Securities Company will play the vaudeville game in the West if Martin Beck plays it any further in the East. The building of a Keith theatre in Syracuse is significant, showing that that manager, who has so often been placed upon the vaudeville "shelf," is not altogether out of business, and it points to the possibility that the new corporation may possibly build its own theatres in other cities, and particularly where the Orpheum Circuit is now operating.

When interviewed by a representative of The Mirror yesterday morning, Monday, Oct. 11, E. F. Albee said:

"It was not intended that the news of this amalgamation should become public property as soon as it did. I am not at liberty at the present time to make any statement as to what we will do or as to what our plans are. We have definite plans, however, and you may draw your own conclusions. This new corporation has been brought about for the protection and advancement of those most interested in the United Booking Offices. We will continue the business of the latter concern as we always have in the past, and we believe that this closer combination will work for the betterment and advancement of vaudeville, and especially for those concerned with the operation of the United Booking Offices."

Mr. Albee was handed a series of pertinent questions regarding the merger, all of which he smiled blandly but refused to answer in any definite way.

Many things may happen. Martin Beck has already crossed the border line from the West to the East. For months past the Orpheum Circuit has been operating a house in Atlanta, Ga. It may come into New York next year and it may not. If it does it is highly possible that the managers interested in the U. B. O. will return the compliment by building and operating a series of theatres in each city where an Orpheum house is now located. The fact that Martin Beck is not one of the incorporators almost seems to prove conclusively that there will not at present be an amalgamation between the Orpheum interests and those connected with the U. B. O.

William Morris has declared time and again that he never would consider any combination unless the name of William Morris headed it. Martin Beck would never be subservient to William Morris, and a joining together of their present interests is too improbable to be seriously taken into consideration.

It is possible that the U. B. O. might form an alliance in the far West with Alexander Panagiotis, the latter at present operating in a large measure in opposition to the Sullivan Considine forces, who in turn have been operating one or two of their houses in connection with the Orpheum Circuit. It is also possible that J. J. Murdoch, who recently sold his interests in the Western Vaudeville Association to Martin Beck,

might be induced by the managers of the U. B. O. to assist them in their progress in the West, if they should decide to follow that course.

In the meantime, the small time managers working in connection with the U. B. O. will be treated as they have been in the past. They will continue to secure bookings through the Joe Wood office and the other agents who work in conjunction with the U. B. O.

It will more than likely develop into a three-cornered fight, which should in the end be of benefit to the performer. The reliable agent need have no fear. He is always an essential. The good act need have no fear for the same reason. William Morris, Inc., is still going his own gait. He may be squeezed out and he may last. If he is forced out he will probably continue to operate as an agent as formerly. He is too big to be cast out entirely. In the far distant future a combination of all of the forces might result, but such now seems improbable.

But that E. F. Albee, B. F. Keith and those allied with them have not lost their grip is proved. Mr. Albee is one step higher upon the vaudeville managerial ladder than he was yesterday. He has steered the United Booking Offices through many a stormy passage in the past and he will probably continue to steer the new corporation quite as skillfully in the future.

Another act is having its try-out!

AMERICAN MUSIC HALL.

Severin was the headliner, this being the first week of his second American tour. (See New Act.) Lester and Quinn, a pair of youthful hard shoe dancers, opened. (See New Act.) Vincent McCarthy and Agnes Major. (See New Act.) Josie McIntyre. (See New Act.) W. H. Whittle offered his ventriloquist act, Nine in One at the White House, and scored a big hit. He used six humanoids, a Scotch laird, a naval cadet, a boy, a girl, a trained nurse, and a baby. Many of his feats of ventriloquism compared favorably with those of some of the other ventriloquists who have appeared in town lately, but his vocal abilities at imitating a little girl were not very good, being too nasal and not in a pure enough tone. Sam J. Curtis and company presented the always laughable skit, A Session at School, for which George W. Day is responsible. Beatrice de Henille is deserving of special praise for her character work, which again was most amusing. Mr. Curtis was, of course, very funny, and the rest of the cast, including E. Tim Faust, Olive Brown, and Elsie Gilbert, were all commendable in their parts. Lafayette's dogs were in through their usual tricks. Maude Odell offered a new series of songs, which included Springtime, The Swan, The Flower Girl, Maid of the Moon, Autumn, and The Evening Star. She did not offer a sketch, which is commendable, her last two offerings being of a mediocre true and not suitable to an artist of her particular capabilities. Each of her songs was appreciated. George Fuller Golden gave a new monologue during the first part of his act and later delivered the major portion of the one he has been rendering for the past fifteen years or more. He was a very big hit on Monday night and his popularity has not waned a bit. On Monday night he introduced James J. Jeffries to the audience, the pugilist walking around the auditorium from his box, escorted by William Morris, and bowing his thanks for the deafening applause and cheers when appearing upon the stage. Joe and Nadie Britton were seen in their amusing colored singing and dancing act and the Ishakava Brothers closed the bill with their contortion and tumbling act.

PAULINE IN NEW ORLEANS.

Pauline, the hypnotist, who has created such a furor wherever his act has been seen, played the American Music Hall, New Orleans, last week, and the combined press of the Crescent City were unanimous in their opinion that his is the most remarkable act of his kind ever seen in the metropolis of the far South. In conclusion the "Playmate" said: "This is a wonderful act." The "Item" said: "Pauline, the master of hypnotism, who is at the American Music Hall this week, gives a highly instructive and amusing act in hypnotism in which he injects comedy, making the whole excellent entertainment." The "Daily States" said: "Altogether it seemed last night that every one that was in the house, that was filled to the last seat, was well satisfied that Pauline was the big part of the show."

MR. AND MRS. ROBYNS GOING ABROAD.

Mr. and Mrs. William Robyns (Cousins for the Defense) are booked with Gerald Griffin's troupe for the Passion Play next June. Mr. Robyns, as announced in last week's Mirror, will take a party of the professionals for a tour of Europe and a visit to Oberammergau and the Passion Play, starting in June. Mr. and Mrs. Robyns are the first vaudeville players to join the party.

COLONIAL.

George Behan and company were the headliners, with "Peter," the monkey, a close second. The Sign of the Rose again was received with marked signs of appreciation, and the excellent character work of Behan held the intense interest of the audience on Wednesday afternoon as few such impersonations do. Bayonne Whipple gave another most capable and convincing portrayal of the mother of the kidnapped child; Arthur E. Sprague again was thoroughly in the role of the detective; and the other parts were handled as well as hitherto. "Peter's" many feats were applauded generously, and laughter was frequent throughout his act. His exceedingly clever bicycle riding caused many remarks of wonderment. The Dancers opened with their skating, which was as well done as before, but the query again arises as to why the woman should endeavor to sing. Her work in this direction is most mediocre, and she has not the latent abilities to cause her to ever "arrive" as a warbler. The way her rendering of "Just One Sweet Girl" was received proved this conclusively. Carter and Binford passed along in second position with their singing act in one. The woman wore some gowns that the women folk seemed to either envy or dislike. (You never can tell which when a woman goes on her favorite topic.) The "Rube" impersonation was the best bit in the act, while the Spanish number with special drop and vampire window, and the Indian number with another special drop were fairly well liked. Vocally the woman is weak but as to personality she is above the average. Albert Whelan deserved better than third place, and his always remarkably clever whistling, singing and recitative offerings never were better rendered than on Wednesday afternoon. As usual, his quiet entrance and exit were received with joyous surprise. "Three Nies Girls" is one of the most novel ditties yet heard, and its rendition makes it a perfect gem in its own way. "I'm a Business Man" was also another big hit. Charles and Fannie Van offered their new skit, A Case of Emergency, and as before the very amusing act made the tears fairly stream in rivulets of merriment. The supporting actor deserves his name upon the programme. Nella Bergum sang her unchanged repertoire (since last seen at the Fifth Avenue), which was as well sung as when she played that house, and as well liked. Worn and Over went through their comedy tumbling act in the capable way they always do and with the same pleasing results; while the Finney Sisters, programmed as the Two Mermaids, closed the bill with their diving and swimming stunts. George and the Inter-Medley Orchestra played a medley of Irene Franklin's hits, composed by Burt Green, each being thoroughly enjoyed.

ALHAMBRA.

Liane De Lyse succeeded in scoring a good hit, even under the disadvantage of an opening position. The good impression left by her was quickly dispelled when the Italian Trio followed. The original trio not only sang well, but had good selections and put some life into their work. The present trio, now two men and a woman, are depressing. "The Palms" is their only good selection, and even that is sung with as little animation as one might expect from a phonograph. Their lack of interest probably accounted for the attitude of the audience on Wednesday night. O'Brien, Havel company made their usual big hit in the everlasting success, Ticks and Clicks. Mr. O'Brien is getting a bit careless in his enunciation and should look to it more carefully. Raymond and Caverly were a splendid looking bit and took numerous encores. "Walt Street" is about the most legitimate "Dutchism" ever promoted by a "Dutch" act, and the clever way it is handled by Raymond and Caverly is a worthy example for other comedians to follow. Lottie Froun in Edmund Dwyer's one-act play, On Stony Ground, made her first metropolitan vaudeville appearance last week and created a most pleasing impression with the Harlem folks. The act closed the first half of the bill and took many certain calls. Miss Williams essayed her well known "tough character" and made it a distinct personal success. Her personality is dominant enough to permit of her holding the centre of the stage during the entire act, something few actors who enter vaudeville from other dramatic fields and themselves competitors of comedians. Her mannerisms and general conception of the East Side waitress were distinctly in character and caused great humorous interest. In the short moments of pathos allowed her by the author Miss Williams showed surprising ability, and handed each turn from comedy to pathos in an exceptionally clever manner. J. Morris Foster and Malvina Arment have little to do, but James Cruise was capital as the young plumber. Yvette Guilbert was most kindly received and offered "The Dumb Wife." Mary was a Housemaid and "The Key of Heaven" as her selections. She did not take an encore, although the audience seemed most willing to hear more. Barrows, Lancaster and company in Tactics were a good laughing bit, and were followed by George McKay and John Cantwell. These clever artists are fairly new faces to the Alhambra patrons, but already have established themselves as big local favorites. The Carnos closed the bill and caused a buzz of comment by the wonderful juggling and feats of strength performed by the man.

KEITH AND PROCTOR'S 125TH ST

The bill at this house during the first half of the week was quite the most pleasing of any seen here in some weeks, and business as a consequence was excellent. Induced by Monday night's audience, The Judah Sisters were seen in their singing and dancing act, which pleased. The Four Whalens offered the same act which they presented at the Fourteenth Street Theatre recently, and which was reviewed in The Mirror at that time. Nebraska Bix and company (New Act), Cogswell and Dupont (New Act), Last Half, De Haven and Whitney, Magnat and Sweeney, Lester and Martin, and Roach and Hart. The usual line of good motion pictures was also presented.

WILLIAMS' BRONX THEATRE

NEWEST PLAYHOUSE IN THE GREATER CITY OPENS WITH EVERY SIGN OF COMING PROSPERITY.

Eighth Amusement Home of the Percy G. Williams Circuit is an Ornate and Highly Colored Resort of Sufficient Gaudiness to Please the Patrons Who Enjoy Such Lavishness—Chevalier Headed an Excellent Bill.

Percy G. Williams' latest theatre, The Bronx, was opened to the public on Monday, Nov. 1, to two packed houses. In the evening the lobby and foyer were massed with floral tributes from managers, professionals and other friends of Mr. Williams, who wished him every success with his latest playhouse. Judging by the enthusiasm of the audiences on the opening day and evening and later in the week, the theatre should become as popular as the other vaudeville theatres on Mr. Williams' circuit have been during the time or two years he has been offering high class vaudeville in New York.

The Bronx Theatre is located at the northwest corner of Third Avenue and 149th Street, the main entrance leading from Third Avenue. It has a frontage of eighty-five feet on Third Avenue and a depth of 183 feet on 149th Street. Part of the building is occupied by two large stores; the second floor has an assembly room and the third floor is cut up into offices. The exterior of the house is of the Neo Greco Renaissance style of architecture, while the interior is of the French Renaissance, with a strong tendency toward the Oriental both in coloring and design. In fact, the color scheme is of such brilliant red and gold hues, with a mixture of dark green, that it is almost gaudy in appearance. This is especially true of the proscenium arch and the decorations surrounding the stage boxes. The walls are lined with silk and the arch above the proscenium has a mural painting of heroic size. Massive pillars of imitation Italian marble support the stage boxes, these being the only pillars in the auditorium, thus leaving an unobstructed view of the stage from all over the house.

There are eleven of the balcony boxes, which are found in every Williams' house, these seating, together with the stage boxes, 115. The entire capacity of the theatre is nearly 500.

The ventilating, heating, fireproofing, electric lighting appliances and fire exits are of the latest model of invention and the house is one of the safest in the entire city.

The varied sets of scenery and drops shown are of a rather brilliant hue, in keeping with the general plan of the theatre, and, judging by remarks heard on all sides, the Bronx audience appreciate and enjoy the highly ornate in architecture, design and color, again proving that Percy G. Williams is a shrewd judge of the public he caters to.

The staff of the house consists of Frederick A. Rosebush, manager; John Dunne, treasurer; Evan Thomas, stage manager; Harry M. Sweeney, musical director; Michael Kelly, advertising agent. The orchestra has seven men besides the leader, divided as follows: Bass Viol, one; cello, one; violins, two firsts; clarinet, one; flute, one; cornets, two; trombone, one; drum, one; piano, one.

The Opening Bill.

Albert Chevalier was the headliner, and, while his singing was enjoyed and appreciated by many, yet he seemed a bit above the heads of the audiences, this being particularly noticeable on Wednesday night, when he seemed forced to give "Old Dutch" and other songs which a enthusiastic outburst of applause preceded it. However, those who did enjoy his work were generous in their expressions of pleasure. His repertoire was the same as offered at the other houses on this circuit. Thomas J. Ryan and Mary Richmond, supported by Philip Fanning, came in for second honors in the billing, and their hit was more marked than at any previous performances of late, when they have been seen in Will M. Cressy's newest sketch, Max Haverly, M. J. In fact, he comedy playlet created one roar of laughter from start to finish, and Mr. Ryan was applauded almost continuously for his exceptionally clever Irish character impersonation. Miss Richmond wore a new and stunning gown of olive green silk, with a drop skirt of black lace hanging from the bodice. A panel of cloth of gold ran down the centre of the gown to the edge of the skirt, and a border of similar material faced the bottom of the skirt, which had a long train. The bodice was cut slightly decollete and the sleeves were of shoulder length. Lusk's Pianophonds rendered the same programme of piano selections as heretofore this season, while the blonde girl sang "Keep Your Feet on the Soft, Soft Pedal." Billy Dillon's latest song, the number scoring a huge hit. Wentworth Vesta and Teddy opened with their acrobatic tumbling, doing several new "stunts," both with and without the dog. The act was a screaming hit and for its position created a perfect furor. One of the men showed a new costume, which added greatly to the act. Ryan and White again danced themselves into popular favor, their work being of a remarkably high order. Ed. Morton sang "Please Don't Tell My Wife," "Ireland Isn't Ireland Any More," "The Party That Wrote That 'Home, Sweet Home' Never Was a Married Man," "Wild Cherry Rag," "The Song My Mother Sang to Me," and "Not Me! Not Me!" so well that the Wednesday night audience did not seem to want to allow him to leave the stage. Avery and Hart were in eighth position. On Wednesday Mr. Avery was taken suddenly ill and at the night performance Charles Hart did a single singing act, rendering the songs he has helped popularize. That he possesses ability to work alone was easily proven. The Farrell-Taylor Trio were another big laughing hit, and their act, The Musical Van, caused the most hilarious merriment that never fails to drive away dull care. The red and black gown worn by the woman in the act caused much favorable comment. Warmwood's Dances and Monkeys closed the bill, with motion pictures as a "night cap."

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

"PAULINE"

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By WILL M. CRESSY

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PLAZA MUSIC HALL.

FIFTH AVENUE THEATRE.

Early one of the best bills of the current season at the Plaza Music Hall had the pleasing effect of increasing business at that house remarkably last week. So it seemed at least from a survey of the auditorium and balcony Monday and Thursday nights. The reason for the better patronage is not far to seek when one peruses the week's programme. Headling the list, of course, was Julian Eltinge in an act which contains so many fresh features that it is worth more than passing comment. Mr. Eltinge now makes use of his own drop curtain, a conservative drapery of heavy green velvet bearing in the lower left-hand corner the initial "J. E." encased in a bordering of gold. The effect is splendid and the new arrangement facilitates Mr. Eltinge's entrances, since he is enabled to make some of them through an opening in the folds, on the centre of the stage. While Eltinge still uses "The Brinkley Girl" number from The Folies of 1907 as his opening song, his second is new and is rendered the more pleasing, since it is done in a new costume, a dainty frock of the Watteau shepherdess type. Antoine Watteau might be justified, were he alive, in expressing surprise that the costume identified with his name should be considered appropriate to the singing of an Irish song, but the skirt used by Mr. Eltinge is shortened and numerous other little changes are apparent which still enable the frock to retain its Watteau characteristics without being garish. It is out of place with the Celtic atmosphere of "Sweet Willie Heilly." Needless to say Eltinge sings the new song daintily and wears the pretty costume as no other "female impersonator" could. "Elle Heilly" is followed by the familiar "Bathing Girl" song, and then the "Ora Dance," which Mr. Eltinge showed us late last season at the American. However, the dance is made more effective now by the addition to the setting in which it is given of a new back drop, picturing a Hindoo temple surrounded by quite ferocious-looking statues of gods and overhung by a very moon, or is it a sun? Astronomical distinctions are at times matters of the most sublime indifference to scene painters. All in all, Mr. Eltinge's additions to his turn give further and more ample proof that he is the one man in his line who does not tire one nor, worse, who does offend the good taste of his hearers. Second to Eltinge there was Arthur Prince, who still makes "Jim" a brilliant and often funny conversationalist; Mr. and Mrs. Arthur Forbes, with the assistance of George Alexander, in Mrs. Forbes' sketch, "The Wild Rose," very creditably acted; the "Three Richardinis," one of the best "strong man" and acrobatic acts seen in the vaudeville houses for some time; Walter James, in a still funny monologue and pleasing songs, but who still insists in imitating Harry Lauder, a fault for which one forgives him only when one remembers that Lauder mannerisms, unlike the little brooks, can't go on forever; the Marco Twins still frisked about to the apparent risk of the life and limbs of the shorter of the strange pair and contributed the funniest horseplay one could wish to see; the Gordon Brothers punched bags recklessly and expertly, and their boxing kangaroo contributed his wanted exhibition of native capability, and Violinsky a lad in knickerbockers, played a violin and piano in pleasing fashion. Sophie Tucker was also on the bill, to the evident delight of many who care for her rather eccentric vocal methods. Miss Tucker is jovial, but her singing is not conducive to quiet or peace.

TWO BILLS AT AMERICAN.

At the American Music Hall on Election Night two performances were given, one in the Music Hall downstairs and one on the roof. Both auditoriums were packed.

The last part of the Fifth Avenue bill brought it up to the usual high standard generally enjoyed at this house. May Cox in fifth position scored heavily in her newest offering, (New Acts.) The Great Lester came after her with his ventriloquist act and again he was a remarkable hit. He had many new lines and his dummy was made to say some very funny things. Howard and North in their laughable and ever appealing sketch, "Back in Wellington," were as humanly enjoyed as ever, and the many bright and keen sayings of the "Rube" were as pointed and as amusing as ever. Several new lines have been added since the skit was last seen in one of the town houses, adding much to the scoring capabilities of their offering. Hurt Shepherd closed with his whip snapping manipulations, his act being one of the most novel and interesting seen in a long time. (New Acts.) Marcena, Navarro and Marcena opened and had they been placed in a better position would have scored one of the big hits of the week's presentations in the city. As it was they were applauded as but few acrobatic acts are, and their many very difficult and remarkably finished feats of lifting and tumbling deserve praise of exceptional order. Their natty dressing in gray sack suits and the "button" of the comedian are also most commendable. Warren and Blanchard were laugh producers on a large scale, coming in second place, and their songs and parodies were equally enjoyed by the good sized audience on Monday afternoon. They sang "Jungle Moon," "I Want Somebody to Play With," "My Little Southern Rose," Clarice Mayne's song, "I Am Longing for Someone to Love Me," "I Just Can't Make My Eyes Behave," Anna Held's ditty, and "He's a Cousin of Mine," with one verse in German, as formerly. The gray suit, with dark vest and gray derby of the straight man, might be cast aside for something less "loud" or "horsey," and wearing one's hat on the back of one's head while singing is not in the best of form, except, perhaps, in a Bowery music hall. The "Eight Palace Girls" came third. It's too bad that they were seen at all! For a feature and largely advertised act it is one of the most disappointing of any of the "girl acts" presented upon the variety stage to-day. The costumes are tawdry, the singing of a low order and the dancing is ragged and not at all above the ordinary class. James Clemens did two or three eccentric dances, but the why of a military costume for such numbers is a mystery. On the programme the act is announced as "A Veritable Embarrassment of Beauty, Cleverness and Chic." Shades of Tody Hamilton! And Tody generally spoke the truth. The girls are none of them in the beauty class, none of them are what might be called chic, and none are remarkably clever. The embarrassment is probably felt by the presenters. William H. Maccart and Ethlyne Bradford were again seen in their ludicrous comedy, A Legitimate Hold-Up, and the sketch caused one continuous wave of laughter from curtain to curtain. The motion pictures are now from the Laemmle Film Service. The Great Lottery being shown last week.

WOMAN JUGGLER INJURED.

At the Wednesday night performance at the Alhambra last week, the woman of the Carmos team of jugglers was severely injured by falling from a ladder, which the man in the act was balancing upon his chin. The incident occurred at the close of the act, the woman falling just after making the last exit, while perched upon the ladder. A physician in the audience dressed her wounds and during the balance of the week a new singing and dancing team, Mack and Williams, filled in the time left vacant by the absence of the Carmos Team. The new act worked with full stage, using a stairway for an effective dance. Several songs were rendered.

JAMES HARRIGAN

The Juggler Monologist
THE USUAL HIT

Frank Fogarty

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Playing Morris Circuit.

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ELIZABETH M. MURRAY

IN VAUDEVILLE

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ALFRED LATTELL

America's Representative Animal Impersonator—Fide From London and New York

WITH EDDIE FOY

MANAGEMENT SAM S. and LEE BRUBERT

The Zancigs offered the following bill at their Harlem theatre last week: The Musical Mays, Calico, comedy juggler, and the Zancigs in their thought transference act. Motion pictures were also shown and good business is reported.

ELIZABETH M. MURRAY'S SUCCESS.

Few comedienne have achieved as much in a professional way as has Elizabeth M. Murray, the inimitable singer of character songs. At the Trent Theatre, N. Y., last week she was the big hit of the bill and the Trent "Evening Times" of Nov. 2 printed the following: "Speaking literally in the language of the vaudeville profession, the Trent Theatre management brought one across yesterday afternoon when it offered to Trent patrons Elizabeth Murray, a singing comedienne of more than ordinary merit. Elizabeth, or, perhaps, we might presume to say Lizzie, for Elizabeth is far too stately a name to apply to the jolly woman who heads the Trent bill this week, is quite the smoothest performer in her line who has delighted Trent patrons recently. Miss Murray devoted her attention to Irish, negro and other songs and scored every time. May I say at her best was never more enjoyable than Miss Murray in yesterday's performance. Her singing of the drunken chorus of 'Big Time Tonight' was irresistible. Here is one more instance where the advance agent did his best but still left something to be said in praise of a genuine star. And yet the booking offices do not seem to wish to give her a real New York showing. Why?"

OVER THE CLEVELAND CIRCUIT.

W. S. Cleveland, of the Prudential Vaudeville Exchange, is booking a large number of high-class acts every day. His business has made remarkable strides, particularly during the current season just opening. Among some of the many acts now playing Cleveland Time might be mentioned: The Sugarcane Japs (seven) for twenty weeks; Three Judges, now in their eighth week; Boyd and Viola; Four Brothers Goetz; the Lavelles; Fred Hamill and His Bathing Girls; George Gregory's Pantomime company; Manhattan Comedy Four; Evelyn Abbott and company; Klutzing's Animals; Hand's Dancing Dicks; Johnstone and Cook, now in their fifteenth week; the Laughing Horse company, just closing a long tour; Duffy, Bauteile and Duffy, booked for ten weeks; Sousa and Sloan, illusionists; Four English Belles; Senorita Silita, a new Spanish dancer; Valcioplo; Twelve Singing and Dancing Girls; Conser's Dog Show; Flak and McDonno, just closed fifteen weeks; Kelly and Aldine, now on their sixtieth week; Mann and Franks, who recently played fifty-one weeks and are now going back for another year's time on the Cleveland circuit.

THIS WEEK'S BILLS.

ALHAMBRA—Taylor Granville and company. Moto Girl. Millie Payne, Eddie Leonard, Radford and Winchester. Wormwood's Animals, the Neapolitans, Newell and Niblo, Frank Fogarty, Backs, Wills, Hawaiian Trio, Mr. and Mrs. Jimmy Barry, Pat Rooney and Marion Bent, Barnes and Crawford, Dagwell Sisters, Henri French, Hastings and Wilson, Clayton White and Marie Stuart.
COLONIAL—Irene Franklin, Mike S. Whalen, Jones and DeWitt, DeWitt and Ethelwyn Bradford, Duncin Troupe, Olivetti Troubadours, Collins and Brown, Rosaire and Doretto, the Twentieth Century.
AMERICAN MUSIC HALL—Kurtis Dogs, Forester and Taylor, three Richmonds, Rayme Hemington, Byron and Langdon, J. Winton, Severin and company, Gili with the Angel Voice, Fred Karno's company, Willa Holt Wakefield, Maude Odell.
PLAZA MUSIC HALL—James J. Jeffries, Kate Ellmore, Sophie Lee, Little Hip, Josie McIntyre, Divine Myrna, the Brittons, Musical Blacksmith, Joe Wood, Empire City Quartette.
FIFTH AVENUE—Carrie De Mar, Billy B. Van and the Beaumont Sisters, Adeline Dunlap and company, Waterbury Brothers and Tenny, Andy Rice, Mulier, Correll, Five Juggling Mo-watts, Four Josephs.
VICTORIA—Billy B. Van and the Beaumont Sisters, Kalm and Brown, Binns, Binns and Binns, High Life in Jail, Alcide Capitaine, Hayno's Bulldogs, Mr. Quick, Johnson-Ketchel pictures.
FULTON (Brooklyn)—Julian Ellings, Svengalis, Felix and Calre, Ralph Johnstone, Lester and Quinn, McCarthy and Major, Binaldo, W. E. Whittle, Marco Twina.
GREENWICH (Brooklyn)—George Beban and company, Nella Bergen, Charles and Fannie Van, Steph, Mehler and King, Albert Whelan, the Mermaids, Harry B. Lester, Work and Ower, Ernie and Mildred Potts.
GREENPOINT (Brooklyn)—At the Waldorf, Raymond and Caverly, William Shaw, O'Brien, Havel and company, Harry De Voe, Lane de Lyle, Italian Trio, the Bandits.

DAVID L. ROBINSON FORMS COMPANY.

David L. Robinson has formed a new vaudeville company, which will operate a series of sidromes, which will be called "hippodromes," and the name of the new company is to be the David L. Robinson Hippodrome Company. A unique feature of the enterprise is the fact that it will be run on a sort of co-operative plan, every one of the employees of Percy G. Williams holding stock in the concern, from the scrubwomen in the Williams' theatres to Mr. Williams himself. The company has leased six sites and will begin presenting vaudeville at once. These include Hippodromes at Bergen Beach, leased from Mr. Williams; Coney Island, Jersey City, Yonkers, Jamaica and Long Beach. The bills are to be booked by Arthur Klein and will play each resort two weeks, moving in rotation from one to the other. The prices will be five, ten and fifteen cents.

FLTINGE TO STAR.

Julian Ellings is to become a musical comedy star, opening either during the coming Winter or in the early Spring, this depending upon whether William Morris, Inc., will release him from his contract with that firm. A. H. Woods is the manager who will star Ellings, and the production will call for a sumptuous company of twelve or more chorus men and as many girls, the latter, however, not being merely "show girls," but each will have a small part.

CARL McRAVEN FATALLY HURT.

Carl McRaven, of the Dixie Kids, vaudeville team, was fatally injured on Nov. 8 while sitting Miss Thornton, of the Metropolitan Stock company, to escape from a burning hotel at Coalgate, Okla.

FIRST NEW STATE CONTRACT.

The first new State of Illinois contract that was issued from the Frank G. Doyle vaudeville office was made out for Libbey and Trayer last week.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blank will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abeles, Edward—Cook's, Rochester, N. Y.
Acker and Acker—Colonial, Lawrence, Mass.
Adair and Dahl—Wm. Penn, Phila.
Adams and Alder—Orph., Seattle, Wash., Orph., Portland, Ore., 15-20.
Adelman, Joseph—Apollo, Dusseldorf, Ger., 1-30.
Aldrich, Blanche—Superba, Augusta, Ga.
Almond, Tom and Edith—Keith's, Phila., 15-20.
Alpha Troupe—Rox's, Prov., 15-20.
Alpine Troupe—Lyric, Terre Haute, Ind.
American Dancers, Six—Maj., Des Moines, Ia.
American Newsboys' Quartette—O. H., Streator, Ill., Varieties, Canton, 15-20.
Amey—Winter Garden, Berlin, Ger., Oct. 1-10.
Anderson and Glines—Proctor's, Albany, N. Y.
Anderson, Richard—Keith's, Boston.
Andersons, Four—Grand, Fargo, N. D.
Antoinette, Mlle.—Howard, Boston, Orph., Brooklyn, 15-20.
Applie's Animals—Maryland, Balto.
Arkansas Two—Maj., Chgo.
Arlington Four—Orph., Denver, Colo.
Arona Zoeller Trio—Blaney's, Balto.
Artola Bros.—Pol's, Springfield, Mass.
Askeland—Mary Anderson, Louisville, Ky.
Atkinson, Harry—Shea's, Buffalo, N. Y.
Athletes, Three—Cook's, Rochester, N. Y.
Auger, Capt.—Grand, Indianapolis, Ind.
Austin Bros.—Victoria, Balto.
Asahi Troupe—Maj., Chgo.
Aval Four—Hathaway's, Lowell, Mass.
Avery and Avery—Hartford, Conn.
Baker, Pete—Hathaway's, Lowell, Mass.
Baldwin Trio—Victoria, Balto.
Balliotta, The—Colonial, Lawrence, Mass.
Banks-Breazale Duo—Grand, Evansville, Ind.
Barbour, Edward—Keith's, Columbus, O.
Barnes and Crawford—Bronx, N. Y. C. Maj., Johnstown, Pa., 15-20.
Barnes and Edwin—Maj., Knoxville, Tenn.
Barry and Wolford—Orph., Atlanta, Ga.
Barry, Edwin, and William Richards—Maj., Milwaukee, Wis.
Barry, Tom—Keith's, Phila., 15-20.
Barto and McCue—Empire, Schenectady, N. Y.
Beard, Billy—Maj., Galveston, Tex.
Bersford, Helen—Bell, Oakland, Cal., Wig-BERGERE, Alerie—Orph., Los Angeles, Cal., 8-20.
Bergers Sisters—Maj., Cedar Rapids, Ia., Bijou, Quincy, Ill., 15-20.
Bert Brothers—Family, Detroit, Mich.
Bert, Leslie—Hawkins, Toledo, O.
Big City Quartette—Orph., Salt Lake City, U. S., 15-20.
Binns, Binns and Binns—Hammerstein's, N. Y. C.
BINDLEY, FLORENCE—Orph., Spokane, Wash., Orph., Seattle, 15-20.
Birks, John—Orph., Spokane, Wash., Orph., Seattle, 15-20.
Black, Violet—Colonial, Norfolk, Va., 15-20.
Blake's Circus—Wm. Penn, Phila.
Blacksmiths, Musical—Plaza, N. Y. C.
Blamph and Hehr—Hathaway's, Brockton, Mass.
Blanche, Belle—Temple, Detroit, Mich.
Bloomquist, George—Orph., Oakland, Cal., Orph., Los Angeles, 15-27.
Bowers, Walters and Crocker—Chase's, Wash. D. C., Orph., Altona, Pa., 15-20.
Bowman Bros.—Bennett's, Ottawa, Can.
Brady and Mahoney—Pol's, Scranton, Pa.
Brandons, Musical—Maj., E. St. Louis, Ill.
Brenon, Herbert, and Helen Downing—Pol's, Waterbury, Conn., Pol's, Bridgeport, 15-20.
Bretzel's Pantomime National, Steubenville, O.
Brittons, The—Plaza, N. Y. C.
Browning and Levan—Pol's, Worcester, Mass., Keith's, Prov., 15-20.
Brown and Aver—Maryland, Balto.
Bryant and Saville—Hippodrome, Lexington, Ky., 15-20.
Burlant, Jimmie—Bijou, La Salle, Ill., 15-20.
Bush and Peysar—Maj., Lexington, Ky., Air-dome, Chattanooga, Tenn., 15-20.
Byron and Langdon—American, N. Y. C.
C. de Gascon—Shea's, Buffalo, N. Y.
Cameron, Ella—Haymarket, Chgo., Criterion, Chgo., 15-20.
Camille Trio—Grand, Indianapolis, Ind.
Canton and Curtis—Maj., Chgo.
Capitaine, Alcide—Hammerstein's, N. Y. C.
Carson, D. C., Orph., Los Angeles, Cal.
Carson Bros.—Bijou, Bay City, Mich.
Chadwick Trio—Shea's, Buffalo, N. Y.
Chant—Palace, Hull, Eng., 8-13, Empire, New-castle-on-Tyne, 22-27, Empire, South Shields, 28-Dec. 4.
Charlotte and Charlene—Grand, Indianapolis, Ind.
Chassol—Orph., Portland, Ore.
Chester, Mlle.—Proctor's, Albany, N. Y.
Chevalier, Albert—Majestic, Chgo.
Chevalier, Louis—Broadway, Camden, N. J.
Chip, Sam, and Mary Marble—Shea's, Buffalo, N. Y.
Clark and Temple—Bullock's, Prov., R. I.
Clayton, Una—Orph., Minneapolis, Minn., 15-20.
Clermont's Circus—Columbia, Cinl.
Cleveland, Claude and Marion—Bijou, Orange, N. Y.
Clifford and Burke—Pol's, Bridgeport, Conn.
Clure, Raymond—Pol's, Waterbury, Conn.; Pol's, Bridgeport 15-20.
Collins and Brown—Colonial, N. Y. C.
Connolly and Wenrick—Keith's, Phila., 15-20.
Conlin and Clark—Orph., Los Angeles, Cal.
Connolly and Welch—Temple, Detroit, Mich.
Conroy and Le Maire—Maj., Des Moines, Ia.; Orph., Kansas City, Mo., 15-20.
Cook and Sylvia—Cook's, Rochester, N. Y.
Coombs, Frank, and Muriel Stone—Lyric, Dayton, O.
Cota, Ed—Keith's, Phila.
Cotter and Bauden—Keith's, Prov., 15-20.
Cotton, Lolo—Maj., Madison, Wis.
Cox, Ray—Chase's, Wash. D. C.
Craig, Edwin—Victoria, Balto.
Crawford, Winnie—Star, Chgo.
CHERRY, WILMA, AND BLANCHE
DAYNE—Orph., Omaha, Neb.
Crouch and Welch—Orph., Odena, U.
Crown Musical Duo—Music Hall, Lewiston, Me.
Cumings, Grace—Criterion, Chgo., Kedsie, Chgo., 15-20.
Cullen James H.—Grand, Syracuse, N. Y.
Cunningham and Marion—Orph., Minneapolis, Minn., 15-20.
Cutting and Zuida—Broadway, Middletown, O.
Curson Sisters—Maj., Milwaukee, Wis.
Cuttys, Musical—Shea's, Toronto, Ont.
Dagwell, Nellie and Alice—Bronx, N. Y. C.
Daly, Vane—Pol's, Springfield, Mass.
Dashington, Albert—Arcade, Toledo, O.
D'Arc's Marionettes—Putney, Eng., 8-13, Ealing 15-20, Poplar 22-27.
Davis, Edwards—Shea's, Buffalo, N. Y.
Davis, Josephine, American, Chgo.
Dase, Mlle.—Proctor's, Albany, N. Y.; Temple, Detroit, Mich., 15-20.
De But and Towell, Columbia, Cinl.
De Haven, Carter—Keith's, Prov., 15-20.
De Hollis and Valora—Bijou, Quincy, Ill.
De Mar, Carrie—K. and P. 5th Ave., N. Y. C.; Chase's, Wash. D. C., 15-20.
De Mont, Robert—Keith's, Prov., R. I.
Devine and Williams—Blaney's, Balto.
De Voe and Dayton Sisters—Haymarket, Chgo.
Dixie Serenaders—Keith's, Boston.
Dodd, Emily—Maj., Colorado Springs, Colo., 15-20.
Doherty and Harlow—Hathaway's, Lowell, Mass.
Dolly Sisters—Grand, Syracuse, N. Y.
Donalds, Three—Bennett's, Ottawa, Can.
Drake and Morgan—Family, Phila., Family, Mahanoy City, Pa., 15-20.
Drew, Carroll—Columbus, O.
Duncan, A. O.—Lyric, Dayton, O.
Dunbars, Four—Grand, Syracuse, N. Y.
Dunell Troupe—Colonial, N. Y. C.
Dunlap, Adelaide—K. and P. 5th Ave., N. Y. C.
Dunlavy, Arthur—Family, Detroit, Mich.
Dupree, Fred—Pol's, Bridgeport, Conn., Pol's, New Haven, 15-20.
Edwards, Tom—Pol's, Worcester, Mass.
Ehrenthal Bros. and Dutton—Maj., Kalamazoo, Mich.
El Cota—Keith's, Phila.
Ellmore, Kate—Plaza, N. Y. C.
Elliott, Billie—Victoria, Balto.
Ellsworth and Lindon—Grand Rapids, Mich.
Empire City Quartette—Plaza, N. Y. C.
Empire City Quartette—Plaza, N. Y. C.
Embleth, Geo. W.—Auditorium, Cinl., O.—Indefinite.
Ernesto Sisters—Shea's, Toronto, Ont.
Ernest, The—Pol's, Hartford, Conn.
Esmeralda Sisters—Casino, Lucerne, Switzerland—Indefinite.
Fay, Mrs. Eva—Keith's, Prov., 15-20.
Fay, Edna—Chgo., New Haven, Conn.
Felton, W. T.—Auditorium, Malden, Mass.
Fields, Harry—Bijou, Saginaw, Mich.
FIELD, W. C.—Colonial, Lawrence, Mass., Keith's, Boston, 15-20.
Fleming and Buratt—Conn., Flint, Mich.
Fletcher, Charles—Leonard—Hippodrome, Cleveland, O.
Floyd and Russell—Hub, Boston.
Fogarty, Frank—Alhambra, N. Y. C., Hammerstein's 15-20.
Fonda, Mabel—Apollo, Dusseldorf, Ger., 1-15.
Force and Williams—Pol's, Springfield, Mass.
Forest, Chas. H.—Maj., Ashland, Ky.
Forester and Lloyd—American, N. Y. C.
Fox, Florence—Family, Brazil, Ind.
Fox Irma—Grand, Pittsburgh, Keith's, Phila., 15-20.
Franklin, Irene—Colonial, N. Y. C.
Frederick, Helena—Orph., Evansville, Ind., Orph., Memphis, Tenn., 15-20.
Fredericks, Musical—Bennett's, Hamilton, Can.
French, Henri—Bronx, N. Y. C.
Frey, Edwin—Chgo., New Haven, Conn.
Frey, Fred—Family, Carbondale, Pa.
FISHER, MR. AND MRS. PERKINS—Pol's, Bridgeport, Conn., Pol's, Worcester, Mass., 15-20.
Freeman and Francis—Arcade, Toledo.
Frost, Temple—Detroit, Mich.
Futurity Winner—Keith's, Columbus, O.
Gabriel, Kid—Lyric, Dayton, O.
Galletti's Baboons—Shea's, Toronto, Ont.
Gallimore, Arthur—South America, Oct. 25—Indefinite.
Gardner and Stoddard—Plaza, N. Y. C., Fulton, Bklyn., 15-20.
Gardner and Vincent—Keith's, Columbus, O., Lyric, Dayton, 15-20.
Gardner, Three—Maj., Chgo.
Garsco, Marion—Bennett's, Montreal, Can.
Gath, Karl and Emma—Grand, Augusta, Ga.
Geiger and Walters—Keith's, Boston.
Gelaha Girls, Eight—Maryland, Balto.
Gibney and Marie—Grand, Cleveland, O.
Gilbert, John D.—Keith's, Phila., 15-20.
Gillingwater, Columbia, Cinl., O.
Girl with the Angel Voice—American, N. Y. C.
Gladstone, Lotta—Maj., Chgo.
Glockers, The—Panthers, Pueblo, Colo.
Glose, Augusta—Keith's, Phila., K. and P. 5th Ave., N. Y. C., 15-20.
Gordon, Elsie—Keith's, Phila.
Gordon and Pickens—Pol's, Wilkes-Barre, Pa.
Grent, Trenton, N. J., 15-20.
Gould and Mack—Family, Detroit, Mich.
Granville, Taylor—Alhambra, N. Y. C.
Grogoli Aerial Ballet—Pol's, Bridgeport, Conn.
Gruber, Max—Keith's, Prov., 15-20.
Guertin, Louis—Chase's, Wash. D. C.
Guilbert, Yvette—Keith's, Boston, Keith's, Phila., 15-20.
Guilford and Charlton—Orph., Canton, O.
Haggerty and Le Clair—Family, Detroit, Mich.
Hale and Corbin—American, Chgo.
Hall and Pray—O. H. Claremont, N. H.
Hallen and Fuller—American, Chgo.
Hallen and Shee—Shea's, Toronto, Ont.
Hamilton, Estella—H. H., Streator, Ill., Varieties, Canton, 15-20.
Hammond and Forrester—Wm. Penn, Phila.
Hampton and Bassett—Lyric, Lebanon, Tenn.
Hansen and Harley—Maj., Little Rock, Ark.
Harrison, James—Maj., Milwaukee, Wis.
Harris and Nelson—Orph., Cambridge, O.
Hastings and Wilson—Bronx, N. Y. C.
Havelocks, The—Maj., Lancaster, Pa.
Hawalian Sextette—Temple, Ft. Wayne, Ind.
Hawalian Trio—Bronx, N. Y. C.
Hawkins, Law—Keith's, Prov., R. I.
Hawthorne, Hilda—Maj., Johnstown, Pa.
Hayman and Franklin—Hippodrome, Wigan, Eng., Hippodrome, St. Helens, 15-20, Hippodrome, Hull, 22-27.
Haynes, A.—Hudson, Union Hill, N. J.
Hayward and Hayward—Hippodrome, Cleveland, O., Keith's, Columbus 15-20.
Heim Children—Pol's, Bridgeport, Conn.
Herman—Victoria, Balto.
Hermann, Adelaide—Grand, Syracuse, N. Y.
Hermans's Animals—Shea's, Buffalo, N. Y.
Hers, Ralph C.—Maryland, Balto.
High Life in Jail—Hammerstein's, N. Y. C.
Hill and Cherry—Shea's, Buffalo, N. Y.
Hill and Whitaker—Empire, Newport, Wales.
Empire, Cardiff, 15-20; Empire, Swansea, 22-27; Empire, Birmingham, Eng., 30-Dec. 4.
Hilliers, Three—Wonderland, Clifton Forge, Va.; Virginia, Covington, 15-20.
Hip, Little—Plaza, N. Y. C.
Hite, Mabel, and Mike Donlin—Columbia, Cinl.
Hoch, Emil—Orph., Harrisburg, Pa.
Holman, Harry—Bijou, Knoxville, Tenn., Bijou, Nashville, 15-20.
Holmes Bros.—Dominion, Winnipeg, Can.
Horton and The Triks—Bennett's, Hamilton, Can., Bennett's, Ottawa, 15-20.
Houston, Frita—Kenzie Ave., Chgo.
Howard, Bert—Arcade, Toledo, O.
Howard Bros.—Grand, Pittsburgh, Pa., Keith's, Phila., 15-20.
Howard and Howard—Orph., Oakland, Cal., Orph., Los Angeles, 15-27.
Huntings, Four—Pol's, Springfield, Mass., Chase's, Wash., 15-20.

Howley and Leslie—Maj., Lexington, Ky.
Hughes' Musical Trio—Orph., Minneapolis, Minn., Orph., Lincoln, Neb., 15-20.
Hurley, Frank J.—Theatrical, Balto., Md.
Hymack—Maj., Chgo.
INGRAM, BEATRICE—Maryland, Balto., Md.
Jackson, Harry and Kate—Grand, Portland, Ore.
Jansell, Kadie—Proctor's, Albany, N. Y.
Jarvis—Vill's, Springfield, Mass.
Jeffries, Jas. J.—Plaza, N. Y. C.
Johnsons, Musical—Maj., Milwaukee, Wis., Maj., Chgo., 15-20.
Johnston and Hart—Cook's, Rochester, N. Y.
Jones and Mayo—Orph., Butte, Mont., 15-20.
Josephs, Four—K. and P. 5th Ave., N. Y. C.
Karn's Comedians—American, N. Y. C.
Kaufman, Reba and Inez—Meliani, Hanover, Germany, 1-15, Central, Magdeburg, 18-30.
Katonas, Three—Auditorium, Lynn, Mass., Pol's, Wilkes-Barre, Pa., 15-20.
Kegerreis, Robt.—Keith's, Prov., R. I.
Kellermann, Annette—Chase's, Wash. D. C.
Kellins, Eight—Hippodrome, Cleveland.
Kelly, Frank—Maj., Ft. Wayne, Ind., Wis.
Kelly and Catlin—Garrick, Burlington, Ia.
Kelly and Rio—Sun, Springfield, O.
Kemp, The—Grand, Indianapolis, Ind.
Kennedy, Jas.—Hathaway's, Lowell, Mass.
Kennedy and Lee—Orph., Mansfield, O.
King and Mason—Superior, Augusta, Ga.
Kline, Musical—Acker's, Bangor, Me.
Knight, Harlan E.—Keith's, Boston, K. and P. 5th Ave., N. Y. C., 15-20.
Kokin, Mignonette—Shea's, Toronto, Ont.
Koners Bros.—Temple, Detroit, Mich.
Korchester, N. Y., 15-20.
Kramer, Annie and Mande—Empire, Sunderland, Eng., 8-13, Empire, Belfast, Ire., 22-27, Empire, Dublin, 28.
Kratons, The—Palace, London, Eng., Nov. 3-Dec. 13.
Kurtis' Dogs—American, N. Y. C.
La Croix, Paul—Keith's, Boston.
Le Petite Revue—Orph., Omaha, Neb., Maj., Des Moines, Ia., 15-20.
La Tell Bros.—Arcade, Saint Ste. Marie, Can.
La Vio—Cinema Trio—Grand, Syracuse, N. Y.
Lambert and Williams—Grand, Cleveland, O.
Lane and O'Donnell—Pol's, Hartford, Conn.
Langweel Sisters—Bullock's, Prov., R. I.
Lasky's Imperial Musicians—Bennett's, Ottawa, Can.
Lasky's Pianophiles—Bennett's, Montreal, Can.
LASKY'S WONG SHOP—Keith's, Prov., 15-20.
Lasky's At the Country Club—Orph., St. Paul, Minn., 15-20.
Lasky's Twentieth Century—Colonial, N. Y. C.
Latona, Frank and Jen—Empire, Holloway, Eng., 8-13, Empire, New Cross, 10-20.
Lauder, Harry—American, Chgo.
Lavalles, Taming—Grand, Cleveland, O.
Lawlers, The—Hippodrome, Cleveland, O.
Lawson, Great—Bullock's, Prov., R. I.
Lazar Trio—Blaney's, Balto.
Le Clair, John—Plaza, N. Y. C.
Le Dent, Frank—Alcazar, Marseilles, France, Oct. 20-18, Casino, Tunis, 19-30, Alhambra, London, Eng., Dec. 8-15.
Lee Bros. and Allen—Hathaway's, Lowell, Mass.
Leights, Three—Hippodrome, Cleveland, O.
Leonard and Whittier—Proctor's, Albany, N. Y.
Leonard, Edith—Alhambra, N. Y. C.
Lester, James and Sadie—Keith's, Boston.
Leslie, Bert—Maj., Chgo., Columbia, Cinl., O., 15-20.
LESTER, GREAT—Proctor's, Newark, N. J., Trent, Trenton, 15-20.
Lewis and Young—Victoria, Balto.
Lind, Homer—Shea's, Toronto, Ont.
Linton and Lawrence—Shea's, Toronto, Ont.
Lockwood and MacCarthy—Grand, Indianapolis, Ind.
Lofthus, Cecilia—Maj., Toronto, Ont.
Lohs and Sterling—Grand, Philadelphia, Pa.
Long Acce Quartette—Keith's, Columbus, O.
Lucifers, Three—Panthers, Pueblo, Colo.
Lukas, Alexander—Pavilion, Glasgow, Scot., 8-13, Winter Garden, New Brighton, Eng., 15-27, Palace, Grimsby, 28-Dec. 11.
Luna and Yocco—Keith's, Prov., R. I.
Macr 1 and Bradford—Colonial, N. Y. C.
Mack, Wilbur, and Nellie Walker—Orph., Sioux City, Ia., Orph., Omaha, Neb., 15-20.
Makaronos Troupe—Maryland, Balto.
Mahoney, Sam—Keith's, Boston.
Malone, Frank—Temple, Ft. Wayne, Ind., Lyric, Terre Haute, Ind., 15-20.
Malvern Troupe—Grand, Tacoma, Wash.
Mantell's Marionettes—Panthers, Tacoma, Wash.
Mann and Frank—Crystal, Milwaukee, Wis.
Marabini, Luigi—Hathaway's, New Bedford, Mass.
Marsden, Navarro and Marsden—Keith's, Phila.
Marxime Trio—Family, Detroit, Mich.
Marshall and King—Polis Bergers, Mexico City, Mex.—Indefinite.
Martha, Mlle.—Grand, Portland, Ore.
Martin and Maximilian—Mary Anderson, Louisville, Ky.
Martins, Flying—Hathaway's, Lowell, Mass.
McConnell and Simpson—Orph., Frisco, 8-30.
McCauley and Conwell—Maj., Milwaukee, Wis.
McDevitt and Kelly—Proctor's, Albany, N. Y.
McDonald and Hamilton—Lyric, Baltimore, Md.
McDowell, John and Alice—Lyric, Ft. Smith, Ark.
McGuire, Tutz—Lyric, Mobile, Ala.
McIntyre, Josie—Plaza, N. Y. C.
McLaren, Musical—Proctor's, Albany, N. Y., Keith's, Prov., 15-20.
McIntyre and Groves—Keith's, Columbus, O.
McIntyre Twine and Clay Smith—Cook's, Rochester, N. Y., Keith's, Columbus, O., 15-20.
Melrose and Kennedy—Criterion, Chgo.
Melville and Higgins—Grand, Indianapolis, Ind.
Melo, Lola, and Frank Otto—Shea's, Buffalo, N. Y.
Mills, Three—Grand, Cleveland, O.
Millman Trio—Haymarket, Chgo., Grand, Indianapolis, Ind., 15-20.
Minnemore and Healy Sisters—Orph., Salt Lake City, U.
Moore and Young—Pol's, Bridgeport, Conn.
Moran and Wiser—Circus Varieties, Holland, 1-14, Hippodrome, London, Eng., 15-27, Empire, Sheffield, 28-Dec. 4.
Morton and Morton—Grand, Tacoma, Wash.
Morton, Ed—Grand, Pittsburgh.
Moto Girl—Alhambra, N. Y. C.
Mowatts, Juggling—K. and P. 5th Ave., N. Y. C., Keith's, Phila., 15-20.
Mudge, Eva—Orph., Hudson, U.
Muller and Correll—K. and P. 5th Ave., N. Y. C.
Murphy and Whitman—Atlas, Chermeno, Wro.
Murphy and Willard—Maj., Montgomery, Ala., Maj., Little Rock, Ark., 15-20.
Murray and Elizabeth—Grand, Pittsburgh, Orph., Oden, 15-20.
Myrna, Divine—Plaza, N. Y. C.
Neapolitans, The—Alhambra, N. Y. C., Orph., Easton, Pa., 15-17, Orph., Allentown, 15-20.
Nelson, Katherine, and Elizabeth Otto—Hippodrome, Cleveland, O.

(Continued on page 19.)

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

The Majestic was crowded all week 1-6 and the excellent bill was fully appreciated. Arturo Hernandez proved an exceedingly bright and skillful protean actor and received great applause. His work was a finish which many protean acts have not. Jack McKay was successful in his monologue. His songs went fairly well. Adelaide was one of the hits, as usual, and Custer, Charles and McBride made their Town Hall Minstrel an unusually good bit of up-to-date vaudeville. Other popular acts were Fred Lindsay, the Australian whip expert; the Kemps, and A Night in a Monkey Music Hall.

Adeline Loftus during her second and closing week continued to attract crowds to the American Music Hall. Her second week's list of impersonations was different from the first, but her two masterpieces of Rose Stahl and Carrie May in the drinking song were retained. The four Moritons created great laughter, as usual, and the bright musical and dancing numbers were as popular as in the other sketches. Dorah and Russell were among the hits, with an original and clever musical specialty act, and Caesar Rivoli, doing the same play, apparently, as Bernardi at the Majestic, got as much applause, other acts liberally applauded were Johnson and Iwan and Dawson and June.

At the Majestic this week: Albert Chevalier, Mr. Hyman, Bert Leslie, Asahi Troupe, Lotta Cladstone, Elsie Faye, Miller and Weston, the Shields, Fred Soman, the Arkansians, and others. At the American Music Hall this week: Harry Lander, Josephine Davis, Helen and Fuller, silent Tait and Ames, Hale and Corbin, and others. Harry Lander remains only six days.

Tom Nawn and George Alexander were among the hits on the Haymarket bill last week. Mr. Alexander has a good personality and sings some exceptionally good parodies.

Haymarket (this week): A Night in a Monkey Music Hall, Millman Trio, De Vay and Dorton Sisters, Rita Cameron, Haven Trio, Village Choir, and others.

Criterion: Adelaide and Dancers, Musical Hobbies, Halsey and Reno, Six Pekin Graduates, Grace Cummings, and others.

Star: Felix, Barry and Barry, Nourie, Eight Young Girls, Melrose and Kennedy, Irene Remaine, and others.

BOSTON.

Yvette Guilbert leads the bill at Keith's, and Sam Mahoney swims in a tank of water filled with cakes of floating ice. Others in the bill are: William Simms, James and Sadie Leonard, Richard Anderson, Ray and Niece, Paul La Croix, Dixie Serenaders, Geiger and Walters, Spissel Brothers, and the kinetograph.

The pictures of the Johnson-Ketchel fight are the chief things at the American Music Hall. The bill also including the Bogany Troupe, Nelson Jackson, the Gaven, Percenette, Sam Curtis and co., and Cartwell and Harris.

Fred Irwin's Masterpieces in The Americans in Paris, the cast headed by Magna Dahl, are the attraction at the Gaiety.

Battling Nelson and Sam T. Jack's Burlesque make a two-act circus show at the Columbia this week, and there are also light pictures there.

The Professees Lambie are the visitors at the Howard Athenaeum this week, and the house also is headed by Francell and Lewis in operatic selections.

The Manhattan Girls still remain at Austin and Stone's, and the Angers, Colby and Hall, Tom Bullock, Frank Van Rita, and Ed Keane are in the variety bill.

When Harry Lander went away from Boston last week he left a contribution of \$100 for the memorial statue to Robert Burns. He commissioned Hugh Cairns, the sculptor, to make a replica to take to his home in Scotland.

PHILADELPHIA.

The William Penn Theatre, in West Philadelphia, continuing to play to capacity, and is keeping from the downtown district many people who used to make the rounds of the combination houses on Market Street. Its bills so far have been very good, and last week's was no exception. It included All Hunter and All in a skit called Activity, Lola Y'Herri and Alice Taylor in a dancing and singing act; Joe Firmin, comedian; Adonis and his dog; the Regal Trio in comedy, and the College Four, singing, dancing and comedy. The latter carried off the honors.

Bills at the burlesque houses last week were unusually good, resulting in increased attendance all around. The Ritz-Santley co., a strong aggregation, was at the Casino, and did a big business. Dave Marlon and his Fashion Plates did well at the Bijou, while the Jardin de Paris Girls, billed the Trocadero. The Gaiety had Robie's Knickerbockers, who have always been popular here.

Dumont's Minstrels, at the Eleventh Street Opera House, drew well. Their skills on popular topics are as amusing as ever, while the singing is a delight. This week they have a burlesque on The New Emigration Station. It is local, of course, but very timely.

Hart's Theatre presented a picture of slum life in New York, Sold Into Slavery, and did it very well.

The bill at the Liberty last week included Percy Challenger and co. in the playlet, A Man of the People; Ben Moses, monologist; Phil Bennett, vocalist; Niblo and Riley, eccentric dancers, and the Three Golden Graces in artistic poses. The attendance was large.

Those who appeared at the Colonial last week were: Sandow and Lambert, physical culture demonstrators; Nellie Lytton in imitations; Halston and Son, comedians; the Leanders, comedy bicyclists, and the Santani Musical Four. There were some good moving pictures in addition.

The bill at Keith's last week was replete with comedy. There were just enough novelties mixed in to make the programme most interesting and entertaining. There were several new acts and some old ones, but the latter seem to have been improved. Billy R. Van and the Reumont Sisters in a little sketch entitled Propa, a satire on life behind the scenes, was most entertaining. Van, of course, had the burden of the comedy to carry, and did it well while the singing and dancing of the Reumont Sisters were, as usual, up to their standard. They have lost none of their old-time sprightliness or vivacity. The skit has the ring of real "go" to it, much of which is due to the effervescent manner in which it is played. Smith and Campbell appeared in an amusing conversational act. Waterbury Brothers and Tenny did well in their musical act, and they introduced a few new stunts that were of advantage. Lillian Shaw had some new songs, with a change of costume for each. Her methods are novel and pleasing. W. O. Fields, the juggler, as usual, made a hit. He seems to have something new every time he visits this city. The Makarenko Troupe of Russian Dancers created a favorable impression. They displayed talent, both as dancers and singers. The Three Dolce Sisters, vocalists; James and Sadie Leonard and Richard Anderson in a travesty act, and Palfrey and Burton, acrobatic cyclists, were well received. Keith's bill for the present week is a notable one, including, as it does, Augusta Glose, August Van Biele, the Jack Wilson Trio, Thora, El Cota, James Clemons and the Eight Palace Girls, the Tokyo Japanese Troupe, and several others.

The new Plaza Theatre, Broad and Porter streets, had its formal opening last Monday afternoon. Its capacity is 1,800, and all of these seats have been filled at every performance given during the week. It is the only theatre of importance or size in that section of the city, and as it will be a combination house, with popular prices ruling, it should be a go. Moving pictures, it was announced, are to be a feature of the weekly bills. Last week Powers' Trained Elephants were featured. Arlington and Elston appeared in a singing and dancing act. Loro and Payne did a comedy acrobatic stunt. John Bucker gave some "coon" songs. Considerable amusement was evoked from the burlesque military act of Tancan, in which some clever musical selections, together with a few humorous imitations with the aid of instruments were given.

The Ninth and Arch streets' Dime Museum has joined the list of local burlesque houses, opening as such last Monday, with the Big City Sports co. The programme was of the usual character—a breezy first part, then several specialties, and closing with an afterpiece. The Curio Hall is retained.

The principal combination houses, including Lubin's Palace, the Unique Park, Forepaugh's, Empire, Majestic, and others have been successful week. Their bills, as a rule, were good.

PITTSBURGH.

This week the Grand offers the following programme: Peter, Amy Ricard, Lester Loneragan and co., Imro Fox, Elizabeth M. Murray, Quilley Brothers, Carter and Blanford, the Waltons, Ed Morton, Howard Brothers, and new moving pictures. Business continues very large.

The Gaiety offers the Golden Crook Extravaganza co., and Ida Crispie, Billy Arlington, and Swan and Bamford are featured. Scribner's Big Show for the following week.

The Washington Society Girls are seen in the burlesque. The New York Troupe, and will include an olio bill, at Harry Williams' Academy.

CINCINNATI.

The bill at the Columbia 7-13 includes Mabel Hite and Mike Donlin, Claud Gillingwater in A Stringent Rehearsal, Wesley and Barron, the Arctic Explorers, Warburton in a polar cyclonic production, realistically showing the Eskimos in their hunting sports and customs. Al. White's Four Dancing Bugs, Bowers, Walters and Crocker, Ray Cox, Louis Quertin and co., and Pringle and Whiting. Next week, Carrie De Mar, Ryan-Richfield co., the Four Hunters and others.

The attraction at the Gaiety is Al. Reeves' Big Beauty Show. Specialties are introduced by Charles H. Burke and co., Burton, Burton, Alice Jordan, Jeanne Lansford, Almeda Fowler, Alice Johnson, Edwin Morris, Max Gordon, Al. Reeves, Joe Manns and Max Powers. There are two burlesques, The Merry Go Round and Comedy. Next week, Robie's Knickerbockers.

The Star Show Girls presenting The Seminary Maidens are at the Lyceum. In the co. are: John T. Baker, Loral Lynn, John Dixon, Anderson and Reynolds, and Lewis Adams, Nicodemus and White, Bert Weston, Violet Moore and Fay Odell, and the Ketchel-Johnson light picture. Next week, The Washington Society Girls.

The Sugimoto's Japs, Japanese Risley and Juggling Troupe are appearing at the Majestic Theatre.

WASHINGTON.

Chase's popular vaudeville house continues a season of extraordinary prosperity. Audiences of capacity dimensions nightly, all bills of the best selection. This week's programme excels in the appearance of Annette Kellermann, the Arctic Explorer, Warburton in a polar cyclonic production, realistically showing the Eskimos in their hunting sports and customs. Al. White's Four Dancing Bugs, Bowers, Walters and Crocker, Ray Cox, Louis Quertin and co., and Pringle and Whiting. Next week, Carrie De Mar, Ryan-Richfield co., the Four Hunters and others.

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LOUISVILLE.

An excellent bill was offered to the patrons of the Mary Anderson Oct. 31-6, embracing the following well known people: Edwina Barry and co., Lavinia-Cameron Trio, Van Hoven, Charlene and Charlene, Hawthorne and Burt, Walton and Bradt, Arthur Dunn and Marie Glasier, and Louisville's popular rag-time singer, Fred Soman. Business very good.

Ros Spidel's Big Extravaganza co. was the attraction at the Gaiety 31-6. A new burlesque, The Girl from Sherry's, was put on, headed by W. S. Campbell and Johnny Weber, and backed up by an exceedingly good olio, comprised of such artists as Dave Rose, Ruth Mildred and co., Gaiety Comedy Troupe, and Susie Fisher. Business good.

Few attractions of the burlesque circuit possess a greater variety of enjoyable entertainment than the Moulin Rouge Burlesquers, who held the boards at the Buckingham 31-6, drawing good business. In the co. are Kaufman and Sawelle, Prevost and Brown, Marie Fisher, Frank Dobbins and Murray Simons and Cherry Bonner. One of the chief features of the entertainment was the light pictures of the Johnson-Ketchel battle.

SAN FRANCISCO.

The Orpheum had an excellent bill Oct. 25-30. The best numbers on the bill were Howard and Howard, offering The Messenger Boy and the Theban; Edward Lavine, the man who has soldiered all his life, and Ballerina's canine tumbler. The dramatic feature of the Orpheum Road Show this season which will be seen in San Francisco is a one-act masterpiece entitled

A Bit of Old Chelsea, which Martin Beck is able to present by special arrangement with Harrison Grey Fluke.

The bill at the National 25-30 consisted of Anna Eva Fay, Elsie Oresky and co. in Pagin's Paul, Colby and May, ventriloquist and dancing doll; Tom Moore and Lucia, Handy and Fields, Frobel and Ruge, and Preston and Hill.

The Wigwag continued Landers Stevens and Georgia Cooper in a condensed version of The Mountebank. Others on the bill were Butler and Hassett, novelty ice skating act; Orsbay's trained cockatoos, Barnes Fagan and Henrietta Birron, Flo Patterson and Eddie Dolan.

The Pantages had Minerva, Queen of Mystery; Smith, Evans and Williams in a playlet entitled All's Fair in Love, Captain Nat Bessler and co., Sutton and Sutton in The Gal and the Pumpkin, Frank O'Brien, comedian; Roberts and Downey, and Arthur Reece.

The bill at the American 25-30 included the Three White Kunks, Celeste, descriptive pianist; Buford, Bennett and Buford, singers and dancers; Professor Buckley's educated dogs; Seibin and Grunini, equilibrista; Emery and co., and Allen Sisters, Irish dancers and singers.

JERSEY CITY.

Sam T. Jack's co. drew large audiences to the Bon Ton Theatre Oct. 25-30, and gave a very good entertainment. Blanche Washburne, Charles Douglas and Kittle Francis are the leaders. Kittle Francis is immense in the opening number, her comedy work being original and something new. The Americans came 1-3, to fine patronage. It is a good co. with four complete changes of acts. Edgar Bixley, Henry Pink, Charles Baker, Dorothy Ward and Bertha Gibson are the main features. Uncle Sam's Belles 4-6. The Imperials 8-10. Dreamland Burlesques 11-13.

Hudson Theatre (Union Hill) is now doing a large business and the programme offered is a good one, consisting of Benjamin Chapin and co., Jane Hood and co., William Cameron, Harry Leybourne, Zeno, Jordan and Zeno, Fred and Annie Pelet, and Marion and Helms.

Blanche Washburne and Charles Douglas, of the Sam T. Jack co., are doing a good sketch. Abe Leavitt's singing act is also a good number.

The Bennett Sisters, boxers, wrestlers and fencers, are a feature with the Americans. Benjamin Chapin and co. scored big at the Hudson Theatre.

Business at the Academy continued big, with good moving pictures and vaudeville.

Keith and Proctor's Theatre is crowded daily with lovers of vaudeville and moving pictures.

Mrs. Josephine Cline is now in charge of Keith and Proctor's Theatre.

NEWARK.

The American Music Hall has taken on new life and the management has every reason to feel encouraged. The Persepolis, Empire City Quartette, Franklin Gale, Charles B. Doty, Kate Gordon, Griffith Evans, James Parker, Charles Price, J. W. Winton, Madge Matiland, Cartmell and Harris, J. Paul South, and Jesse Busse were on the bill 1-6.

At Proctor's Theatre a fine programme was offered. Van Biele and co. presented the one-act playlet The Master Musician. The Star Bout, with Taylor Granville; Mike Chester and her sons, Sadie Janet, Hearn and Hatter, Mary Bandit and Kelly, the Wildcat Trio, Leavitt, Haskell, and the Wilson Brothers completed the bill.

At the Arcade Manager Mumford presented Behring, Maybelle and Calvert Perkins, William A. Hegel, and Callahan's trained animals.

SPOKANE.

There will be an exhibition of 2,500,000 apples in competitions for prizes aggregating \$25,000, open to the world, at the second National Apple Show here, Nov. 15-20. The amusement features are National Apple Show Bands, fifty-two pieces, direction of A. G. Reemer; the Billikens, Lucile Palmer, soprano; Clayton, Jenkins and Jasper, Patsy Comar, the Edmondson Twins, the Spokane Elks' Quartette, C. A. Heath, baritone; Pamona, the Goddess of Fruit, Al. G. Barnes' Animal Show, The Shadow of the Cross, demonstration by domestic science department of Washington State College, direction of L. Gertrude Mackay.

John R. Hymer and co., including Elsie Kent, were featured in The Devil and Tom Walker at the Orpheum Theatre Oct. 24-30 and scored.

Others: Ben Welch, the Duffin-Bedway Troupe, Patricia and co., the Hopkins Sisters, Victoria and Georgetta, Chassino, and the pictures. Big business.

Tom Linton and his Jungle Maids scored in A Bit of African Land at the Washington Theatre, Oct. 24-30, and scored.

Others: The Brothers Danno, Hoco and Mosar, W. C. Hoefler and co., Nellie Burt, George H. Wood, and the pictures. Big business.

Mr. and Mrs. F. K. Wallace, Jr., presented a German comedy playlet, A Night in a Reichsbank, at the Pantages Theatre and scored to his business. Others: Jarvis, Mann and Jurenda, W. S. Harvey and Madge Anderson, Scott and Casey, Glen Burt, Captain Stonewall's performing sea lion, W. D. Gilson, and the pictures.

BUFFALO.

Shea's 1-6: Homer Lind and co., Six Musical Cutties, Harry Linton and Anita Lawrence, Otto Brothers, Mignonne Kohn, Three Ernesto Sisters, Hallen and Hayes, Gillette's baboons, Roger Imhoff, with the Fads and Follies co., was at the Garden 1-6.

Pat White and his Gaiety Girls amused 8. R. O. houses 1-6 at the Lafayette.

PORTLAND, ORE.

The number featured on the bill at the Orpheum Oct. 25-30 was Our Boys in Blue, the military spectacle with its cast of eighteen people. Other numbers on the bill were McConnell and Simpson, presenting a comedy, A Stormy Night; James E. Kelly and Anna M. Kent in a singing and dancing act, Tempest and Sunshine, Pander Brothers, athletes; Sansome and Della, novelty gymnasts; Ray Montgomery and Mealey Sisters, dancing and singing act, and pictures.

The headliner on the bill at the Grand 25-30 was that of Ernest Pantage co., presenting two acrobatic giant and a midge. Howard Minsler and co. appeared in a playlet of the Ibsen type, Maddox and Melvin in The Messenger Boy and the Actress, Edna Davenport, a singing comedienne; Killion and Moore in singing and dancing; "Sign," Labahan Duo and their wonderful dog Polly, illustrated songs, and pictures.

The chief attraction at Pantages' 25-30 was Consul, Jr., an educated chimpanzee, which is one of the best animal acts ever seen here. Wilson Franklin and co. in a comedy sketch, My Wife Won't Let Me; Newbold and Annie Carrol in a gymnastic turn, Warren and Brock.

VAUDEVILLE JOTTINGS.

James J. Jeffries is playing a week's engagement at the Plaza Music Hall, doing his same act which he offered last season.

The first of a series of religious services in New York theatres under the auspices of the Presbyterian Board of Home Missions, was held at the American Music Hall on Wednesday, Oct. 8, after the matinee performance. Brief addresses were made by local clergymen. Performers, stage hands and other employees of the house were invited to attend.

Adeline Dunlap and co. scored a big hit at Keith's Theatre, Providence, last week. The local press printed glowing tributes to her work, as well as to her support. Leander de Cordova is playing opposite her.

George Englebreth, amusement and booking manager of Coney Island, Cincinnati, Ohio, returned to the Queen City Park, after a long Western journey. His vacation has done him good, both socially and in a business way. He reports many new improvements in store for the park for next season.

Carrie De Mar made her reappearance in New York yesterday, Monday, Nov. 8. Miss De Mar is appearing as the headliner of the bill for the week at the Fifth Avenue, presenting an act of characters, songs and costumes new in its entirety with but one exception. The exception is "Lonesome Fiddler."

Panahaskia and his bird act will open over United Time at Baltimore, Md., Nov. 8. The Panahaskias, consisting of three brothers, all featuring animal or bird acts in vaudeville, recently purchased a handsome residence in Philadelphia, their native city. The purchase price is said to be \$8,000.

The Streets of Cairo co. closed a successful season at Seattle a few days ago.

E. Clarke Walker, manager of Pantages', Spokane, Wash., has gone to San Francisco to take up vaudeville work with a character act. While in Spokane he visited with Mr. and Mrs. J. S. Gillespie.

The Three Keatons scored a big hit at Keith's Theatre, Providence, last week, where their act received words of praise from both press and public.

Guy Boyer, at the Orpheum, Urbana, Ohio, on Oct. 26 played the piano with both hands continually for twenty-seven hours and thirty minutes, and broke the world's record by fifteen minutes. Since then he has been in a critical condition from nervous prostration, and indications are that his arms are paralyzed.

Mr. Josephine Cline, now in charge of Keith and Proctor's Theatre, came from Chicago to take care of Boyer.

John G. McDowell, of John and Alice McDowell, has been reinstated in the White Rate of America. The team has just completed a five months' engagement on the Eastern circuit, and are now in the West on the Hopkins' time.

George Rice, of the firm of Rice and Barton, is ill at the Wayne Hotel, Toledo, Ohio.

Florence Bindley is playing the Orpheum circuit as a headline attraction. She will be seen in town in the early Spring.

Mrs. Catherine Aker died at her home in Newark, N. J., on Oct. 29. She had been traveling with her daughter, Mrs. Nan Gill, of the vaudeville team of Nan Gill and Nan Aker, and was playing United Time at the Little West.

Mrs. Aker was born in Germany sixty-six years ago, and is survived by three sons and four daughters.

Jack McCalliffe, the former lightweight pugilist, made his first vaudeville appearance at Kane's Manhattan Theatre last week, doing a satiric and pictorial monologue.

Mrs. Leslie Carter has the honor of throwing the first handful of dirt from the foundation of the new Morris Vaudeville Theatre, at Omaha, Neb.

Ted Marks had another first-class programme for his vaudeville concert at the Broadway Theatre Sunday, Nov. 7, including George Fuller Golden, the Marco Twins, Sophie Tucker, Gardner and Strickland, Bates' Musical Trio, Scherrie and Mills, Emma Watson, Gilson and Countess, Clara Mae Hammer, and the latest pictures.

way, presenting The Musical Janitor; the 'Varsity Four, singing quartette, and pictures completed the bill.

TORONTO.

Ida Fuller in her spectacular fantasy, La Sorciere, held the centre of attraction at Shea's 1-6. Selma Braatz with her dainty juggling act was a pleasing feature, and Tom Edwards' ventriloquist, introduced no introduction to Toronto.

The Givotti Troubadours rendered good music while plenty of humor was supplied by Lane-ton Lucier and co., Hastings and Wilson, Mulien and Correll, and Fiddler and Shelton.

Fred Karno's London Troupe in A Night in the Streets of London was a successful attraction at the American Music Hall, drawing record crowds. Nelson Jackson, pianist, also won favor. Eight other big acts concluded a very good bill.

Manager Stair, with that keen appreciation for the attractions that please, scored a successful week at the Star presenting the Tiger Lillies in A Night with the Burlesque Stars. The co. included many notable burlesque performers, among whom Mae Hadley and Miss Margaret were highly favored.

At the Gaiety Mr. Henry did the right trick when he introduced to Torontonians Fred Irwin's excellent attraction, Frenches. A few of the many catchy musical numbers were "Twinkle, Twinkle," "When the Circus Comes to Town," "Rosebud," and the Apple Octette.

The Dance La Mortis as a special feature was exceptionally good.

MILWAUKEE.

For a general all around amusement bill the one at the Majestic 1-6 fills the ticket, and the opening performances were witnessed by large and delighted audiences. The Millman Trio repeat their former success. Max Melville and Robert Higgins are playing a return engagement and give a very funny act. Charles D. Weber, eccentric juggler, gained the favor of the audience by his clever and unusual methods. Elsie Fay, assisted by Joe Miller and Sam Weston, gave a very pleasing act. All of the numbers scored and the remainder comprising the bill are Felix and Barry, Una Clayton and co., Harry Breen. The headline act is that of Adelaide Kelm and co., composed of Chances Kelm and Alvin Murnane, all of whom were members of a local stock co. last summer, and who have quite a local following. Their act, entitled The Same Old Thing, while not a very happy selection, is well played.

The bill at the Crystal 1-6 is high class for the popular prices and the following acts make

a hit at the opening performance 1: Harry Johnson, Chas. D. Pantalone, Karl Hewitt and co., and Elsie Harvey and Jora.
Sam Devere's Show, with the Johnson-Ketchel light pictures, opened at the New Star 31 and continue until 6.
Bowery Burlesquers at the Gayety 31-6.

DETROIT.

Edward Abeles in Self-Defense, offered the principal number at the Temple Theatre 1-7. Considering the limits of a vaudeville playlet, Mr. Abeles does a wonderful bit of acting, and was ably supported by Selmar Homan and Frank J. Woods. Jack Reidy and Elsie Currier in a charming musical number were well received. Billy Van is still young, smoking the same cigar and talking. Orin and Fern, the Two Vivians, Johnston and Hartley. Cook and Sylvia, and the Athletics completed the week's bill.

SALT LAKE CITY.

The Orpheum had a splendid bill Oct. 24-30, headed by Jesse Lasky's At the Country Club, and introducing some pretty girls and stunning costumes. The other acts were Maxine's Models of Famous Paintings, the Arlington Four, Gardner and Hevere, Patsy Doyle, Sig. Luciano Lucca, and N. Nevins and Erwood, playing practically to capacity.

The Pantages' vaudeville made its initial bow to Salt Lake 28, being obliged to substitute some local talent for acts that were delayed by railroads. A very good showing was made, nevertheless, and audiences continued to grow larger each succeeding night as word was passed as to the quality of the bill. The acts were Rivel and Deery, Don and Thompson, La Lole Helene, Myrtle Ballinger, Sampson and Douglas, and a trio of trained elephants.

Will Wink, formerly manager of the Orpheum in this city, and at present manager of the two Orpheum houses in Logan and Ogden, has purchased an interest in an amusement enterprise in El Paso, whither he will go to reside as soon as his place here is filled. Mr. Wink leaves here with the highest and best record a man could have, and we are loth to lose him.

ST. LOUIS.

The New Columbia with good reason top-lined Ida O'Day as Saucers in A Bit of Old Chelsea. Miss O'Day pictured the little flower girl effectively by her innocent and highly expressive face, mirroring each emotion. Burke Clark as Jack had many false touches. Thorne and Carlton in a one-act farce entitled The Soubrette and the Yip, James Harrigan, who talked in lieu of juggling. Arthur Whitelaw in noisy fun, Hopkins and Astell, Emma Francis and the clever Camille Trio completed the bill.

The Grand, headlined The Sunny South plantation ensemble act by ten negro comedians and singers. Followed the Brothers Perma in their hit, Nightingales Making Love. Frank Martyn Kelley appeared in his sketch. Tom and Jerry. Abel and Irwin, Bessie Browning, comedienne. Modell in a whirlwind dance, and Harry De Martio, "Frogman," completed the bill.

The Standard held forth with The Cherry Blossom Burlesquers in a two-act travesty. The Isle of Gascol. Gase. John Perry, the author is chief comedian. Cleo, the new dancer, and Princess Richard handling a large python are features of the burlesque. The vaudeville bill included Billy Inman and his co. in Recognition; Carlisle and Perry, and Joseph Ward, ballad singer.

The College Girls appeared at the Gayety in a two-act musical extravaganza. The College Girls at Home and Abroad. May Florine Linden scored vocally. Joe Fields, German comedian, George Scallan and Millet Weston caused fun.

PROVIDENCE.

At Keith's 1-6 one of the best all round vaudeville bills of the season was on tap. Annette Kellermann led off with her exhibition of diabolo and diving. Her success was assured by hearty applause. Messrs. Henry, Heath, McWilliams and Parsons, known as the Temple Quartette, provided an excellent musical number, with good selections. The Alcons, always favorites here, made their usual bit and, with the addition of Jingles and Louise to the roster, won deserved applause. Adeline Dunlap and co. did some effective work in her one-act play, Name, and Fred Zebiske did some thrilling stunts in hand balancing and tumbling. The Jack Wilson Trio continues with An Upheaval in Darktown, the same as seen here last season with success. In the Streets of Italy, by John Geiger and Nellie Walters, is a pretty little sketch, and the principals were decidedly favor. Completing the bill were Stutzman and May, and Mary Davis, comedienne; also the motion pictures.

Professor and Madame Wood in an exhibition of magic led off at Bullock's Temple of Amusement. Other include Bill Sully, monologist; Nellie Elliott, dancer and singer; and Darcy and Donaldson. The Nellie B. Chandler Orchestra continued with their pop concert.

Captain Webb's troupe of educated seals headed a good bill at the Seaside. Lissie B. Raymond, head and master, William Dillon and Fred Connelley completed the list. New films were announced.

With Tom Gibson and Miss Leslie singing the illustrated songs at the Bijou and with new films on tap, his popular little playhouse entered to good business.

The Nickel continues with illustrated songs by the Nickel Quartette and Miss Coutanche. Chums is the feature film.

ST. PAUL.

The bill at the Orpheum 1-7 was above the average and was headed by Walter C. Kelly in his impersonation of the Virginia Judge, which, by the way, was one of the cleverest features ever offered here. Others on the bill were: Curson Sisters, Eleanor Gordon and co., Hughes Musical Trio, Carleton, Frank Rogers, McGarry and Harris.

MINNEAPOLIS.

Eva Williams and Jac Tucker in Skinny's Finish carried off the real honors at the Orpheum 1-6, although Joe Hart's Bathing Girls occupied the headline position. Other numbers included the Misses Randolph, Jones and Mayo, Nellie Walker and Wilbur Mack, Herbert and Williams, and Ruby Raymond and co.

Albert's bears headed the bill at the Unique, and the Kleners carried off the honors at the Miles.
Town Talk drew excellent houses at the Dewey.

MONTREAL.

Bennett's has its usual satisfactory bill this week (1-6), headed by Lasky's At the Waldorf, and does its usual satisfactory business. Among the others are Bowman Brothers, Kelt and

Dumont, Gordon Eldred co., Sterling and Chapman, J. H. Cullen, and Richard and Gordon. Mober, Burlesquers are at the Royal. Mack Williams and Ida Beagle do a neat dancing turn, and the Valmor Sisters score in eccentric dancing. Johnson and Buckley appear in From Fifth Avenue to Broadway.
The Ardella and the Two Alvins are the chief features at the Lyric this week.
The Nationscope is enlarging its vaudeville features and the clever one-act pieces given by the French co., which is permanent, are a feature of the performance.

KANSAS CITY.

Margaret Moffat and co. were the headliners at the Orpheum Oct. 31-6, and their sketch, Awake at the Switch, proved one of the cleverest comedy plays of the season. The Matthews and Ashley won enthusiastic applause in their act, while World and Kingston also came in for much favor. Others on the bill included Mr. and Mrs. Frederick Voelker, the Waltham Trio, Julia Frary, and Potter and Hartwell, all of whom pleased.

At the Hippodrome the vaudeville bill included Ranke, Harry Burnes, Fransmathes and Lewis, and Black and Green, all sharing in the applause.

TOLEDO.

At the Arcade Oct. 31-6 a high class bill composed of seven meritorious acts pleased this theatre's patrons. It consisted of Ted Osborn's trained dogs and monkeys, Leroy, James and Hicks, the Four Leavells, Kelso and Sidney, Hickman, Willis and co.

George Rice and Barton, managers of the Rose Hill English Folly co. is ill at the Wayne Hotel. He is under the care of Dr. Phil Reig.

Many rumors are afloat regarding the reopening of what was recently the American Music Hall. Nothing is authentic as yet, but the most plausible report favors the Western wheel of burlesque.

OMAHA.

Business at the Creighton Orpheum, as usual, is excellent. Franklyn Underwood and Frances Slosson were the headliners Oct. 31-6 and their little comedy was much enjoyed. Others on the programme were Hott J. Rubens, Schrode and Mulvey, Griff Brown, Harris and Brown, Reed Brothers, Six American Dancers, 7-13: Cressy and Dayne, La Petite Revue, Mathews and Ashley, Five Avolos, Lena Pantzer, Davey and Poney Moore, Murray Bennett.

DENVER.

The vaudeville houses are all doing excellent business, as are also the moving picture shows. The Orpheum had the following good bill (Oct. 30-6): At the Country Club, Chesterfield, Catherine Hares and Sabel Johnson, George Carson and Herman Marion, Charles Barry and Hilda Halvers, Klein Family, and John Weil.

At Pantages' were Meyers Brothers, Barlow's Dog and Pony Circus, Lippman and Lewis, Charles and Anna Glocker, James Casey and Maggie Clear, Kaufman Brothers, and Dainty May.

NEW ORLEANS.

At the St. Charles Orpheum the bill for week of 1-7 consisted of Charlotte Parry in The Comstock Mystery, in which she assumes the role of seven distinct characters; Julius Tannen, monologist; La Vinne and Cross co. in Roman Sports and Pastimes, Donovan and Arnold, comedians; Harry Fox and Milership Sisters, entertainers; George Hillman and co. in Fun in a Schoolroom, Clark's funny monkeys, Marshall, gymnast, and the kinephone.
The American Music Hall is also meeting with favor. The bill for week of Oct. 31-6 contained Pauline, the hypnotist, as the headliner; Nicholson and Norton in a sketch; Silent Tate and Almes, burlesquers; Harvey and Lee, dialogue and parody; Hale and Corbin, banjoists; Fred Hallen and Mollie Fuller, sketch, and the Ameriscops.

SPRINGFIELD, MASS.

Poli's 1-6 had another good bill, headed by Gus Edwards' Night Birds, with Nellie Brewster as the leading feature. Interesting also were Ray and Nice in a comedy and dancing act that made a hit. Gruber's trained animals; the Two Pucks, Chick Sale, change artist; Franklyn Ardell and co. in a playlet, and the Crouch-Richards Trio, banjoists.

MOBILE, ALA.—Lyric (Gaston Neubrik, mgr.): 1-6: Six Berg Sisters, Frank Tinney, Charles LeBaron, Richard and Louise Hamilton, Murphy and Willard, Russell and Church; pleasing performance to good business.

MONTGOMERY, ALA.—Majestic (W. K. Couch, mgr.): Oct. 25-30: Mr. and Mrs. Robyns, Terry, Elmer and co., Sados, Dallas Romans, Clipper Comedy Quartette, Odell and Kinley Ward Baker; very acceptable bill to large business.

BIRMINGHAM, ALA.—Hippodrome (R. P. Lyons, mgr.): Closed Oct. 28.

LITTLE ROCK, ARK.—Majestic (Saul R. Harris, mgr.): Oct. 25-30: Tony Wilson and Milie, Holiste, Amoros Sisters, Anderson and Hart, Wells Brothers, Floyd Mack, Theo and her Dandies, Mabelle Erlinger; pleased large business. 1-6: Mr. and Mrs. William Robyns, Terry and Elmer, Clipper Comedy Four, Sados, Frank Ariel and Rose Kinley, Dallas Romans, Ward Baker.

OAKLAND, CAL.—Orpheum (George Eley, mgr.): Oct. 25-30: Carlin and Clark, James Young, Pilo, Ed H. Reynard, Mary Norman, Valerie Bergere, Tuscan Troubadours, Six Glycerettes; best bill for some time; house packed.

MARYSVILLE, CAL.—Gem (W. M. Gardiner, mgr.): Oct. 25-30: Bird and Sprague; decided hit.

LA JUNTA, CAL.—Theatre (S. Dunkin, lessee and mgr.): Oct. 25-27: Teggie and Daniels, Marion Neville and co.; good. 28, 29: Cycchie, wonder; fairly good.

NEW LONDON, CONN.—Bijou (David Almy, res. mgr.): 1-6: Musical Coates, Kane, Smith and Edwards, Edwards Sisters; paid bill to fair business.—Orpheum (Bullock and Davis, mgrs.): 1-6: Robee and Hyers and pictures to good business.—Empire (Moran Brothers, mgrs.): 1-6: Muffa and Pearl, Ina Winstead, and pictures; business good.

NORWICH, CONN.—Auditorium (Harry Shannon, mgr.): Marshall Brothers, Casey and Smith, Greten, Byron Burton and Shea, Lillian Morrell; business excellent.

MERIDEN, CONN.—Poli's (William Black, res. mgr.): 1-6: Laurie Sisters, Kitting and Keogh, M. A. Perrin, Great Wilder, Don and Don, Harry Pentelle and co., Maria Chapell; large business.

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O'Brien, Honolulu Students, Fred and Eva Mozart, snow-shoe dancers; bill and business good.

EVANSVILLE, IND.—Grand (Ferd Wastler, mgr.): Oct. 31-6: Seldom's Venus, Charles Kenna, the Carter and Watson co., Light Brothers, Claude Gillingwater, Warren, Lyon and Meyers, Ella Grannon.

WICHITA, KAN.—Princess (L. M. Miller, mgr.): Oct. 25-30: Hennings, Lewis and Hennings, Harry Adler, Pauline Moran, Morgan and McGarry, Rose, Leonard and Louis, Karl Hummel, good bill to large house. 1-6: Wolf and Zedelle, Mlle. Latina, Chris Lane, the Musical Trio, Surral and Basall, Karl Hummel.

LEXINGTON, KY.—Hippodrome (L. H. Ramsey, mgr.): 1-6 S. R. O.; strong bill; Jacobs and Sardi, Cora Thomas, Musical Ar-nolds, American Quartette, Kelsey Sisters.—Majestic (John Elliott, mgr.): 1-6 good business; Miss Livingstons, Green and Parker, Miss McEvoy, the Seigels, Harry Potterer.

BANGOR, ME.—Gaiety (Stephen Bognetti, mgr.): Oct. 25-30: Dean and Sibbey, Mlle. Antoinette, Walter H. Redell and co., Desmond and Bailey, Clito and Sylvester, Volta, the Human Dynamo. 1-6: Brindamour, the Handcuff King; Loraine and Dudley, James Ellis and co., Crown Musical Duo, Barnes and King.—Akers' Theatre (Akers and Blood, mgrs.): 25-30: Cora Youngblood, Corson Sextette, Chama and Craig, Fay Leslie, Cecil Morris and co., the Joyces. 1-6: Adile and her trained lions, De Lisle, the Juggler; Walter Fitzhugh, Farrell and Farrell, Great Weston.

LYNN, MASS.—Olympia (A. E. Lord, mgr.): 1-6: Harry Butler and co., Davis and Walker, Clark and Duncan, Welch and Maltland; pleased large audiences.—Comique (M. Marks, mgr.): 1-6: Three Rose Sisters, Blainphome and Heier, Zimmer, Whitman and Davis.—Luna Theatre (Nat. Burgess, mgr.): 1-6: Pictures and vaudeville.—Novelty (Thomas Levine, mgr.): 1-6: Burlesque.—Greenland (E. H. Horstmann, mgr.): 1-6: Pictures and band.

LOWELL, MASS.—Hathaway's (John I. Shannon, mgr.): 1-6 good bill to large houses; Luce and Luce, Mr. and Mrs. Edward Kennel, Sammy Burns and Alice Fulton, Josephine Jay The Star and the Manicure, the McIntires and Groves, Alpha Troupe. 8-13: Ayon Comedy Four, James Kennedy and co., Lew Brothers and Allen.—Academy (Flynn, Tronney and Demara, mgrs.): 1-6: Illustrated songs, vaudeville, travellets, and moving pictures; good houses.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Hatfield, mgr.): 1-6: Ship Camp and his Fly-By-Night Minstrels, Jim Kennedy and co., Flying Martins, Harold and Wood, Pete Baker, Doherty and Harlow, Lee Brothers and Allen, pleasing bill; capacity.—Savoy and John W. Harry, mgr.: 1-6: Bertha and Bob Hyde, Charles H. Falk and Harry J. King, Dave Ballantine, Charles B. Nelson and Mamie Milledge, Yeager and Kemp; good bill; large audiences.

WORCESTER, MASS.—Poll's (J. C. O'Rourke, mgr.): 1-6: Frederick Force and Mildred Williams, Phyllis Gordon, John B. Gordon and Arthur J. Pickett, Lightning Hooper, Four Huntings, Frank Morrell, Frey Twins; excellent business.

FALL RIVER, MASS.—Savoy (Sheedy and Cook, res. mgrs.): 1-6: Margaret Armstrong, Bertha St. Clair, Joseph W. Fox, Richard Hall, Edward Le Din and Lewis McHardy, Bert Barie, Lung Chang, Yuen and co., Piquo, Lester and Kellett, Henry Leone and Ann Dale, Novelty Dancing Four; large attendance.—Bijou (L. M. Boas, mgr.): 1-6: McLachlan Brothers, Caryl DeNaup and co., Layson and Benjamin, Tallo Duo, Rich and Rich, Kennedy and Vincent, Crowley; excellent attendance.—Premier (L. M. Boas, mgr.): 1-6: Wilbur and Harrington, Elsie Rose, Eddie Gardner, Edward and May Shaw, James Conroy, the Nelsons; good attendance.

BATTLE CREEK, MICH.—New Bijou (W. S. Butterfield, mgr.): Oct. 31-6: Eight Berlin Madonnas, Woodstock's Animal Circus, Dixon Brothers, Stewart and Marshall; fairly pleased houses.

ANN ARBOR, MICH.—Majestic (Arthur Lane, mgr.): 1-6: Carl Dammann Troupe, Mary Ann Brown, Berry and Berry, Terry Twins, Alex. Wilson; fine bill to S. R. O.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): 1-6: Very good acts, including the Five Brown Brothers, Holland Webb, the Three Aloos, Sadie Sherman, Lew Ward, Family (E. O. Johnson, mgr.): 1-6: Jones-Williams co., Williams and Gordon, Mexias and Mexias, Louise Chapelle; very good bill and fair business.

GRAND RAPIDS, MICH.—Olympic (L. H. Newcomb, mgr.): 1-6: Dumas's Gaiety Circus, Canada Corlett, Woodstock's Animal Circus, Burke, Florence Kelly; excellent bill.—Idiot (A. J. Gillingham, mgr.): Oct. 31-6: Ted Robinson, Lillian Well, Marie Harding, Merri-brow and Roney, Gordon and Walton co.; usual good entertainment.

JACKSON, MICH.—Bijou (F. R. Lampman, mgr.): Oct. 24-30: Alex. Wilson, Terry Twins, Berry and Berry, Mary Ann Brown, Dammann Troupe; good bill and business. 1-6: George and George, Gertrude De Mott and Dancing Beaux, Lou Anger, A Man of the People.

ST. JOSEPH, MO.—Pantages (Harry Beaumont, mgr.): Oct. 31-6: Menckel, Arthur Deming, the Gopt Trio, Naisada and co., Cora Mickell, Hunt and Miller; pleased excellent business.

BUTTE, MONT.—Orpheum (Closed).—Majestic (W. J. Swarts, mgr.): Oct. 25-30: Nick Long and Idaline Cotton, Three Keltons, Joe Whitehead and Flo Gifferson, Rosa Roma (Mrs. Chester N. Sutton), Lee Jantke, 1-6: Trainor and Dale, Kathryn De Voie, Bohemian Sextette Hill and Sylvain, S. O. Menore and co., Empire (L. M. Quinn, mgr.): 25-30: Hayden Family, Mr. and Mrs. John E. Drew, Snowie Mahelle, Frida Gerenz, 1-7: Melville and co., Burr and Dumar, Harry Kessler, Le Zonnes, Coode.

LINCOLN, NEB.—Orpheum (H. E. Billings, mgr.): The most popular bill of the season Oct. 25-30, comprising Underwood, Slomson and co., World and Kingston, Herr Rubens, Tossing Austins, Bison City Four, Brown, Harris and Brown; Three Athletes, 1-6: Trainor and Dale, Kathryn De Voie, Bohemian Sextette Hill and Sylvain, S. O. Menore and co., Empire (L. M. Quinn, mgr.): 25-30: Hayden Family, Mr. and Mrs. John E. Drew, Snowie Mahelle, Frida Gerenz, 1-7: Melville and co., Burr and Dumar, Harry Kessler, Le Zonnes, Coode.

DOVER, N. H.—Clement (Frank E. Howe, mgr.): Oct. 25-30 good bill; Mathew Hanlon, E. Dupille, Maude Barlow; good business.—Lyric (Doan and Paul, mgrs.): 25-30: Delighted big business with Rose Haskell, Birtini, Radie M. Pearson, Billy Adams, Green and Wenhers.

NEW BRUNSWICK, N. J.—Opera House (J. P. Hill, res. mgr.): 1-6: Elery Rain-firth and co., H. V. Fitzgerald, Frank and Helen Ague, Danny Symonds, 4-6: James Murtha, Madell and Corbely, Claude and Marion Cleveland, Martin and Fox, 1-6: William J. O'Hearn and co.

HOBOKEN, N. J.—Lyric (Grant S. Riggs, mgr.): 1-6 big crowds; Warren and Faust, Tops and Tops, Dan Dornier, Alveno and Le-more, Count Chilo, Lawrence and Harrington, Wheeler and Wood, Joe Mole.—Empire (A. M. Bruggemann, owner and mgr.): 1-6: Josephine Saxton and her Dixie Kids, Kelso and Leitch, John Clark, Harry Mantell, 1-6: Trainor and Downing, Arona Zoeller Trio, Youngs; big business.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): 1-6: Panshaskas educated dogs, Chinese Johnny Williams and co. assisted by Edith Williams and talking dog "Football," headlined bill, scoring heavily. Others: Charles Har-greaves and George Tichenor; S. R. O.—Majestic (Carl Schwarz, prop. and mgr.): Oct. 25-30: Boyd's Manikins; strong card. 27-28: Todd, musical tramp; big hit. 29: Morris Kane, Dutch comedian; very good. 30: Helen Jackson, Sed Williams, Ed Brown, Elizabeth Harris, Lela Riley; delighted packed houses.—Item: Todd, the musical tramp, underwent an operation which was not of a serious nature at the Jefferson Hospital, Philadelphia, 1.

TRENTON, N. J.—Trent (Montgomery Moss, mgr.): 1-6: Big houses have enjoyed a bill composed of Luigi Marabini, Henry and Emma, Mr. and Mrs. Jimmie Barry, Henry French, Louise Kent and co., Elizabeth M. Murray, dialect songs, a decided hit; Gus Edman's Country Kids.—State Street (Herman Wahn, mgr.): 1-6 big audiences; Trainor and Mantell, Solace Gymnasts, Frank Lawlor, Palmer and Lewis, Reed Brothers, the Leches.

ROCHESTER, N. Y.—Cook's (J. H. Finn, mgr.): 1-6: W. H. Murphy, Blanche Nichols and co. in their new travesty, The School of Acting, Willard Sims and co. in the farcical farce, Flinders's Furnished Flat; the Four Le-beas, Impro Fox, Lyons and Yocco, Herman's

Airship Animals, Musical Fredericks, Carboy Brothers.

SARATOGA SPRINGS, N. Y.—Pontiac (John O. Graul, lessee; Henry C. Frick, mgr.): Oct. 25-4: Proctor Sisters, Barton and Mack, Francesca, M. F. Reynolds, Harris and Dale, the Morris, James Britton, Rippetts, Domains, Frank Barton, Plunkett and Rippetts Demons and Bell; excellent entertainment to large business.

ELMIRA, N. Y.—Mossart (O. W. Middleton, mgr.): 1-6: The Bicknells, Ralph Whitehead, Ben Beyer and Brother, Rem Brant, Morrow, Schellberg and co., Ed Brayer's Ten Georgia Gamers; strong bill; large business.—Bisto (P. W. McConnell, mgr.): 1-6: Wallace and Barton, George Hamilton, Blanche Lawrence, Beta Stokes, Essie Booth, Tricie Bennett, Lottie Fayette, Max Bruno; excellent, to good business.

GLOVERSVILLE, N. Y.—Family (J. B. Morris, mgr.): 1-6: O. Nelson Camp's electrical production, The Universe; Hayes and Alvin, Coleman and Norton, Clotilde and Montrose, Payton and Wilson; good bill to capacity.

SYRACUSE, N. Y.—Grand (The Grand Co., mgrs.): 1-6: Carrie De Mar, Rooney and Bent, Thomas H. Ince and co., Horton and La Triska, Natalie and Aurie Dagwell, Royal Tokio caps, new Hawkins, Miss Nudge; good business.—Savoy (L. Desmond, mgr.): 1-6: The De Veres, Coshoton Quartette, Frank Merritt, the Daleys; to usual large houses.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr.): 1-6: Alex. Thomas, Musical Campbell, De Angelo and Eloise Mortimer; pleased S. R. O.—Bijou (Press and Franks, mgrs.): 1-6: Billy Nichols, the Elmores, the McGregors; fair, to good business.—Wonderland (E. Bruce Fraser, mgr.): 1-6: George Davis; fine, to big business.—Items: H. B. Hooper, manager of Wonderland, left Oct. 30 and will be interested in management of Orpheum, E. Bruce Fraser, formerly manager of Wonderland and manager of Opera House at Clayton during summer, succeeds Mr. Hooper as manager of Wonderland.—It is rumored that C. P. Gilmore, of Oswego, has purchased Antique and will take possession 8.

ALBANY, N. Y.—Proctor's Howard Graham, res. mgr.: 1-6: The Six O'Connor Sisters and Will J. Hay, Ray, Boyce, Adelaide Herrmann, Merrill and Otto, Rayno's dogs, Cotter and Boudon, Conlon and Steele; house packed to the doors at each performance; pleased.—Majestic (Emil Deiches, prop. and mgr.): A splendid vaudeville bill and pictures drew crowds 1-6.—Proctor's Annex (Guy A. Graves, mgr.): Motion pictures and songs still attract full houses.

TROY, N. Y.—Proctor's Griswold (Guy Graves, mgr.): 1-6: Bobby Mack, the Easter-brooks, Whitley and Bell, the Sedonias, Klitie Duo, Miller and Atwood, Brooks and Jeanette, Famous Fords; delighted, full houses.

OSWEGO, N. Y.—Richardson (Frank R. Foster, mgr.): Oct. 25-30: Mexican Hermann and co., Rankin, Gardner and Griffin, 1-3: Mexican Hermann and co., O'Neill Trio, Cal Hall.—Orpheum (Charles P. Gilmore, mgr.): 25-30: Harry and Anna LaDell, the Musical Russells, 1-3: Jack and Mabel Price, Dorothy Lounds.

GREENSBORO, N. C.—Bijou (W. H. Slater, mgr.): 1-6: White Fields, Francis and Cross, La Voice and Dine, Ned "Cook" Mor-ton; large business.—Palace (Palace Theatre Co., props.): 1-6: Genevieve Horner, Morgan Brothers, R. G. Thompson, Shelley Trio; large business.

MARION, O.—Orpheum (Ed. C. Paul, mgr.): 1-3: Elmore and Bartlett, Don Tin Yaw, Stanley and Rice, Clayton Family; pleased.

STUBENVILLE, O.—National (W. G. Hartshorn, mgr.): 1-6: Musical Woods Trio, Tom Overholt, Gibney Dickell, Schroeder, Billy Knight, Five Cornellas and Arthur Guy's Min-strels; excellent business; very good bill.—Palace (Jonas Miller, mgr.): 1-6: High class vaudeville and moving pictures; fair returns.

MARIETTA, O.—Star (Albert Waite, mgr.): Oct. 25-27: Johnny and Betay, 25-30: Santanelli and Ruth Talford, Good, to fair business.

ZANESVILLE, O.—Orpheum (C. P. Hamilton, mgr.): 1-6: Bristol's educated pooles, Heidelberg Four, Hays and Rayfield, Paul Leh-Gilmore and Curtis; attendance excellent.—Hippodrome (W. E. Deacon, mgr.): 1-6: Mr. and Mrs. Neemo De Sota, Professor Tom Phil-lips, Great Figaro, Woran and Tinglar, Barrington and Howard, Charles Duval, Albert At-wood; capacity houses.

DAYTON, O.—Lyric (Hurtig and Seamon, props.; Max Hurtig, res. mgr.): 1-6 to fair business; Cowboy Randall and co., Juggling Bora, Wheeler Sisters, Walsh, Lynch and co., Four Blancos, Hurt Melbourne, Childhood Days, 5-13: O. A. Duncan, Lancelot-Lucier and co., T. Ray Barnes and Bessie Crawford, Aerial Smiths, A Night with the Poets.

PORTSMOUTH, O.—Orpheum (Sun and Murray, lessees; R. R. Russell, mgr.): Oct. 25-27: Arch City Trio, William Shilling, Barnes and Edwina, Freeman's goats, 25-30: David Kline, Bobbie Vanhorn, Downey and Willard, Luken's lions; S. R. O.—Majestic (Stranua and Frowine, lessees; 4-6: The Harvard Club, 25-27: Summers and Otte, Helen St. Rayner, Little Garry Owen and co., Pearson and Garfield, 25-30: Theresa Jacobs, Williams and Culver, Sigare; good business.

DELAWARE, O.—Theatrical (Frost and Thorman, mgrs.): Oct. 25-30: Millard Fill-more, Teddy Osburn's trained dogs, Floya Wil-lams, Klitie Stevens, Makero and co.; pleased fair business.

ALBENTOWN, PA.—Orpheum (J. Fred Osterbock, mgr.): 1-3: The Great Ringling, Kessler and Dunn, Frank Combs and Muriel Stone, Harry Wood and Harvey Green, Harry T. Tighe's Collections, Miratti Trio, Carroll-Lilliette Troupe, 4-6: The Harvard Club, Stewart and Hazel Keeley, Romita and Lew Hearn, Bernhard and McAvoy, Fred Bond and Fremont Benton co., Paul Durand Trio, Four Renards; very pleasing bill; fair patronage.

SCRANTON, PA.—Poll (J. H. Dockins, mgr.): An excellent bill 1-6, with the Fadettes of Boston, Johnnie Gorman and Viena Bolton, Bowers, Walters and Crooker, Evans and Lee, Potts Brothers and co., Pope and Uno, Harry De Cue; to capacity business, 5-13: Murphy and Nichols, Frank Morrell, Zars-Carmen Trio, Brody and Mahoney, Devlin and Ellwood, Harvey Devora Trio, Peterson Brothers.—Wonder (F. J. Herman, mgr.): 1-6: Proctor Sisters, Jane Carling, Octavia Neil and Will Campbell; bill and business excellent.—Orpheum (J. H. Farrell, mgr.): 1-6: Alquist and Clayton, Joe Grant; bill and business excellent.—Wonder-land (H. G. Ward, mgr.): 1-6: Tolliver Brothers, roller skaters, and Musical Leftoff; bill and business good.—Clumbia (G. Nelson, mgr.): Dave Marlon's Dreamland Burlesquers

in Divorceand 1-3; co. and business excellent. Dave Marlon and Agnes Behler were featured. The Big Empire Show in a Night in a Bath-sheller and The Two Pikers 4-6; co. and business excellent. Tom McElae and Cora White were featured. Jardin de Paris Girls in Mid-night in Paris and Circus Day. Princess Balah and Stanley Ketchell and Jack Johnson extra 8-10. Harry Montague's Fashion Plates in My Uncle from New York 11-13.—Item: Len H. Bloss, who has been managing the New Keyton Theatre at Pittsburgh, Pa., has returned to look after the interests of Luna Park, of which he is the manager.

READING, PA.—Orpheum (Wilmer and Vincent, mgrs.): Frank D. Hill, res. mgr.: 1-6 fine bill to crowded houses: Onri, Allthorpe and co., Miller and Mack, El Bario, Morgan and Chester.—Grand (Hels Circuit and N. Appell, mgrs.): C. G. Keeney, res. mgr.: Bill changed twice weekly with the Bathing Girls and De Dol's Animal Circus retained as feature acts of each; capacity houses. Other numbers 1-3: Edna Dorman, Lewis and Lewis; 4-6: Mamie Lafferty, Turner and Mantell.—Bijou (Man-agement S. Lullin Circuit; Frank W. Erickson, res. mgr.): 1-6: Business continuing large.—Fred C. Rucher has replaced Christie Compeas in illustrated songs and is pleasing his audiences. Strong bill, including Donnelly and Botall, Ethel Vernon, Devon and Kennedy.

HARRISBURG, PA.—Orpheum (C. Floyd Hopkins, res. mgr.): 1-6: MacRae and Lever-ing, John P. Wade and co., Will Rogers, Minnie St. Clair, Kennedy, McGahn and Platt, Joe Kane and some Girls, J. T. Doyle; good pro-gramme and attendance.—Hippodrome (A. L. Rounfort and Co., Inc., mgrs.): 1-6: The Hip-podrome Stock co., Ingram and Lind, Montague; good houses pleased.

LANCASTER, PA.—Family (Edward Mo-sart, mgr.): 1-6: The Redell Brothers, Zinka Pans, Jennings and Benfer, Arthur Elston and co., Pierce and Raylin, Ten Merry Young-sters; pleased very large audiences, 8-13: Bachelor Club, Klein and Clifton, the Havelocks, the Chamberlains, and others.

ERIE, PA.—Colonial (Clarence C. Cum-mins, mgr.): 1-6: The Norrises, George A. Bear and co., Lamb's Firey Manikins, Edith Langdon; good bill and business.—New Alpha (Superkin and Foster, props.): Week of opening, 1-6: Edna Luby, Kroneman Brothers, Frank Bowman, Helen Greatrix, Dean and Price, Ad-able's animals; performance first class; busi-ness in keeping.

MT. CARMEL, PA.—G. A. R. Family Theatre (S. W. Stranua, mgr.): 1-6: Drake Morgan and co., Musical Huskies and co., Dan Dawson, Sylvan and O'Neill; pleased good busi-ness.—Item: Beginning this week, this house will have two changes of programme a week, splitting with Pottsville.

POTTSVILLE, PA.—Slater (Harry Slater, prop., Lloyd Nepp, res. mgr.): York Herriot Trio, Burgess and Burgess, Gates and Blake, Dave Caston, Little Ethel.

JOHNSTOWN, PA.—Majestic (M. J. Boye, mgr.): 1-6: Harlan Knight and co. in the Chalk Line, Haines and Vidocq, Harry and Jesse Hayward, Corines and Francis, the Mario Trio, Musical McGrecks, Bert and Lottie Wat-son, one of the best bills of the season; busi-ness good.—Globe (J. G. Foley, mgr.): 1-6: Charles C. Bordley Trio, Hunniford, ventri-loquist; the Jolly Prices (colored), and William H. and E. B. Joseph in A Slave of the Gal-ley; all good acts and business likewise.

LEHIGH, PA.—New Star (J. B. Boyd, mgr.): Oct. 25-27: Armatage Sisters, Maurice Hart, 25-30: Mexican Marimba Band and pictures pleased the crowds.

HAZLETON, PA.—Palace (Joe J. Laugh-ran, mgr.): 1-6: Riva Larson Troupe, Kennedy and Kennedy, Gardiner and Golden, Leroy Trio; good returns.—Family (H. Hersker, res. mgr.): 1-6: Irvin Clouse, Irene La Tour and her dog Zaza; Dill and Ward, Three San Marcos, Daniel Mullin; good business.

OIL CITY, PA.—Orpheum (Frazier and Mc-Collough, owners): 1-6: J. C. Nugent and co., Colonel Ned Seymour, Edith and Sig. Frank, George Glenside, William Hills and co., Man-gy and Sterling; big business pleased.—Star (G. W. Lowrie, mgr.): 1-6: Malone and Dixon, Lorean Sisters, Daly and Smith, Lew Herman, Schoen and Flint; audiences pleased.

DU BOIS, PA.—Star (H. O. Bailey, mgr.): Oct. 25-30: Cathman and Wallace, James P. Dunlop, John C. Dickens and Mamie Floyd, Luche and Stirling, Martin Luther; very good business; pleased.

WILLIAMSPORT, PA.—Family (Fred M. Lamade, owner and mgr.): 1-6: Brown and Wil-mot, Halligan and Ward, the Chamberlains, Mills and Flynn, the Mimic Four, Bartholdy's Birds of Paradise; good business; appreciative audi-ences.

FLORENCE, S. C.—Gem (P. M. Ranning, mgr.): Oct. 25-27: Budd Fay and Edna Erskine, 25-30: Billy Woodall and Lena Young, Good, to good business.—Majestic (C. A. Hines, mgr.): 25-27: Fred Jarvis and Mary Dean Wheeler, 25-30: Kennard Sisters, Very good, to excellent business.

SIOUX FALLS, S. D.—Majestic (C. D. Adams, mgr.): Oct. 25-30: James C. Crawford, King and Davis, The City of Yesterday; excel-lent business.

MEMPHIS, TENN.—Orpheum (Max Fab-bish, mgr.): 1-6: Alice Lloyd, the McNaughtons, Bison City Four, Nilmos Weston, Claud and Fannie Usher, the McGradys, Marcell and Lett, Crying Zanoras; very entertaining bill. mgr.: 25-30: Ethel Darr, Montana Jack Ray, Gilmore Sisters; pleased fair business.

SAN ANTONIO, TEX.—Royal (Lloyd Spen-cer, mgr.): Oct. 24-30 bill pleased all: Musical Gerald, Allen and Arnold, Bob Warren, Han-naher Brothers and co.—Star (Wylie and Ken-nedy, mgrs.): 24-30 seemed to please; business good: Joe J. Freed, the Wrens, Thompson and Farrell, Hilda Berlin.—Superba (W. Getbig, mgr.): 24-30 good business with Brunswig Brothers and Parent and Barrett.—Marvel (Lloyd Spencer, mgr.): 24-30 fair business: Jack Raymond, Charles Carroll, Haas Novelty Duo, the Whettens.

DALLAS, TEX.—Majestic (O. F. Gould, mgr.): 1-6 fair bill to capacity: Edward Gil-lespie and co., Aneta Primrose, the Millards, Leo Pillier, Bissett and Scott, the Torleys.

RICHMOND, VA.—Colonial (E. P. Lyons, mgr.): 1-6: Tattle and May, Curran and Mil-ton, the Michaelangelos; to capacity.

RACINE, WIS.—Bijou (F. B. Stafford, mgr.): 1-7: Margo's Manikins, Pell and

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Raynor, Nip and Tuck, Sadie Whitting, Wayne G. Christy, moving pictures; capacity.—Item: Edw. J. Pell, of Pell and Raynor, is a Racine man and his hosts of friends are very glad to have the chance to honor him. He and his partner, Miss Raynor, are playing the sketch The Girl Behind the Gun and meeting with success.

EAU CLAIRE, WIS.—Orpheum (E. L. Dowling, mgr.): Oct. 31-6: Della Watson, R. H. Bertram and co., Miller and Tempest, Sam Hood, Gerald Carden; fine business.—Unique: 31-6: Manning Trio and motion pictures to good business.

HUNTINGTON, W. VA.—Hippodrome (I. N. Bullington, mgr.): Oct. 25-30: Harry Lakin's Nubian Lions, Bobby Van Horne, Davis Kline, Richmond and Lovens, Arch City Trio, Freeman's goats, Barnes and Edwards Duo, William Schilling; big business. 1-6: Reckless Reckless, Fourching and Van Buren, the Comm co., Jack Lewis; opened to top-heavy business.

LARAMIE, WYO.—O. K. (Fred Cameron, mgr.): Vaudeville and motion pictures Oct. 25-30 to S. R. O.—Lyric (Tom McKenna, mgr.): Motion pictures and vaudeville 25-30 to S. R. O.

KINGSTON, ONT.—Orpheum (R. McLaughlin, mgr.): 1-6: Three Opeleas, Jack Wolf, Fire Twins, Graham and Townsend; opened to big business.

OTTAWA, ONT.—Bennett's (Gus S. Green-ing, mgr.): 1-6: Farshier, Wheeler, Earl and Vera Geris, Howard Truesdell and co., Marion Carson, Gaseh Sisters, Peter Donald and Meta Carson, the Blades; very good bill to excellent business.

HAMILTON, ONT.—Bennett's: 1-6 good bill, including Lasky's Imperial Musicians, Solly Family, Casting Dancers, Ned and Starr, George Donnelly, Mattie Locketto, Paul Stevens.

Correspondence

ALABAMA.

DEMOPOLIS.—BRASWELL (N. T. Braswell, mgr.): The Man of the Hour Oct. 27; highly pleased a fair audience. Charles B. Hanford in Taming of the Shrew 2.

BIRMINGHAM.—JEFFERSON (H. S. Douglas, mgr.): The Man of the Hour Oct. 25 satisfied fair business. Bailey and Austin in The Top of the World 29; fair attraction; pleased large audience. A Fool and His Money 29; fair co. and business. Tim Murphy in Cupid and the Dollar 30 was well received by good business. The Gingerbread Man 3. Fritz Schell in The Prima Donna 4. Charles B. Hanford in Sweet Clover 12.—BLOU (M. L. Benson, mgr.): Thurston, the magician, 29-30; excellent performance; large business. David Higgins in Captain Clay of Missouri 1-6.—MAJESTIC (C. W. Ritchie, mgr.): Mabel Paige and co. in Lovers' Lane 25-30 pleased good business. Same co. in Sweet Clover 12.—VIRGINIA (H. B. Kelly, mgr.): Baldwin-Melville co. in Cumberland 31 25-30; fair co. and business.

TUSCALOOSA.—ELKS' AUDITORIUM (John G. Brady, mgr.): Brewster's Millions Oct. 29; excellent attraction; played to big business. May Stewart in Romeo and Juliet 27; moderate business and satisfaction. A Fool and His Money 1; poor house; attraction only a little better than the house. Gingerbread Man 2. Charles B. Hanford 4. Norman Hackett 12.—ITEM: Westcott's Carnival co. appeared at East End Park 25-30, in connection with Tuscaloosa County Fair. Business was excellent and attractions gave moderately fair satisfaction.

MONTGOMERY.—GRAND (W. A. Matthe, mgr.): Joseph and William Jefferson in The Henrietta Oct. 25; pleased small audience. St. Elmo 29; very satisfactory; small house. The Man of the Hour 27; good co.; small house. Tim Murphy in Old Innocence 29; satisfied; small audience. The Top of the World 29; very satisfactory; large business. Charles B. Hanford in Taming of the Shrew 30; good; small business. Thurston 1, 2. Fritz Schell 3.

SELMA.—ACADEMY (William Wilby, mgr.): The Man of the Hour Oct. 26 pleased fair business. St. Elmo 27 to poor business. Brewster's Millions 28 to moderate but appreciative audience. Tim Murphy 29; excellent co.; moderate business. Thurston, the magician, 3. Adelaide Thurston 9. Coburn's Minstrels 10. Olga Netherole 11. Richard Carle 12. The Gingerbread Man 13.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): The Jeffersons in The Henrietta Oct. 27; good, to fair business. St. Elmo 28 pleased fair audience. The Man of the Hour 29; capable cast, to good business. Top of the World 30; fair co.; did good business. Brewster's Millions 3. 2. Thurston, the magician, 4. Adelaide Thurston 10. Contrary Mary, 8. 9. **TROY.**—FOLMAR'S (W. L. Davis, mgr.): Charles B. Hanford in The Taming of the Shrew Oct. 29; played to a small and pleased audience. The Gingerbread Man to follow.

ARKANSAS.

LITTLE ROCK.—CAPITAL (John P. Baird, mgr.): Woman of Mystery Oct. 29; poor performance and business. York and Adams 1; fair performance and business. Too Many Wives 2. Girl from Rector's 4. International Grand Opera co. 5. 6. Top of the World 8. Devil's Auction 9. Louis James 13. Al. G. Field 18. Dave Warfield 19. Gentleman from Mississippi 20. Graustark 23. Brewster's Millions 25. Final Settlement 24. Royal Chef 25.—ITEM: J. Frank Head, manager of the Hot Springs Ark house, announces that he will build a popular-price theatre in Little Rock, and that work will be started in two weeks. As yet the site has not been announced.

EL DORADO.—JOHN TON OPERA HOUSE (A. G. Howard, mgr.): The World and a Woman Oct. 6, was followed by The Sweetest Girl in Dixie, Ell and Jane 6. Gertrude Ewing co. 8.—ITEM: House has been leased for a number of years to Manager Howard, who has renovated and redecorated it throughout.

JONESBORO.—EMPIRE (W. W. Hetherington, mgr.): World and a Woman 3; canceled. Erick Erickson 11. Louis James in Henry VIII. 12. The College Boy 13. The Final Settlement 18. The Royal Chef 30. May Stewart Dec. 13. Graustark 13.

TEXARKANA.—GRAND (Clarence Greenblatt, local mgr.): Nettle Bourne in The World and a Woman 2. The Girl from Rector's 3. Joe Morris in Too Many Wives 4. The Devil's Auction 5. Ell and Jane 10. Gertie Ewing 11-13.

HOT SPRINGS.—AUDITORIUM (J. Frank Head, mgr.): A Woman of Mystery Oct. 30; poor co.; fair business. York and Adams in Africa 31 pleased; capacity. Too Many Wives 3. The Girl from Rector's 6. Top of the World 7.

PINE BLUFF.—ELKS' (C. E. Philpot, mgr.): The Woman of Mystery Oct. 28; fair performance; poor business. Too Many Wives 1. York and Adams 2. Girl from Rector's 5. Devil's Auction 6. Top of the World 9.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): In Dreamland Oct. 29, 30; fair performance to slight attendance. The Honeycomb Trail 1-3.—LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented Sweet Kitty Belaire 26-31; fine attraction, to capacity houses. Shore Acres 1-7.—ITEM: Andrew Benham, late of the Alcazar Theatre, has joined the ranks of Bishop's Players; he opened with them 25 and created a very favorable impression.

FRENO.—OPERA HOUSE (H. G. Barton, mgr.): Fifty Miles from Boston Oct. 20, in Dreamland 26; poor performance, to small house. The Honeycomb Trail 27, 28. The Traveling Salesman 31. The Third Degree 3. **MARYSVILLE.**—THEATRE (Frank C. Atkins, mgr.): Three Twins Oct. 29.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): The Royal Chef 1; received good business, co. and production only fair. Knight for a Day 3. Cat and the Fiddle 8.—ITEM: Len Chaney, who has resided in this city most of his life, is one of the leads in the Chief co., playing Prince Mito. He had been playing leads in several local talent productions. **GARFIELD.**—OPERA HOUSE (W. F. Stephens, mgr.): Royal Chef Oct. 30; only fair co. Man of the Hour 28 pleased excellent business, although principals were not as strong as last season. Texas 2. The Soul Kiss 3. A

Stubborn Cinderella 9. A Gentleman from Mississippi 12. **ASPEN.**—WHEELER OPERA HOUSE (Edgar Steward, mgr.): Moving pictures Oct. 24-25; Biograph and Pathe films; fair business. The Soul Kiss 14.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): An unusually well balanced co. presented His Name on the Door Oct. 25-30, a drama in three acts by Frank Lord. The plot hinged on a "blind" clause in the policy of an unprincipled life insurance co. The play was finely mounted and acted. Frank Sheridan as the unscrupulous backer of the co., presented a striking figure that was most convincing. Orma Caldera, who was a popular member of last season's stock, was given a hearty reception. He portrayed the young lawyer, who struggled with honor against petty quibbling with beneficiaries for large personal gains, in which the former triumphed. Louise Closser Hale was most amusing in her satire of the stenographer. Walter D. Green, Ethel Clayton and George Gaston contributed much to the success. The attendance was good. As this is the "Newcastle" of insurance, the audiences were naturally largely made up of those connected with the same, and were at a loss to know how one of the climates hinged on exposure to the federal authorities, as there are no federal laws on insurance. A large audience thoroughly enjoyed Maxine Schumann-Helk 1 in opera and song programme, and the sincere applause and recalls were most gratifying to the famous contralto. Old Homestead 5, 6. Queen of the Moulin Rouge 8, 9. Man and Wife 11-13.—HARTFORD (H. H. Jennings, mgr.): The big laughing hit, Mr. Hopkinson, 1-3, with Dallas Welford (who created the part) in the title role, kept good-sized audiences convulsed at the clever satire on English nobility. Mr. Welford as the foolish, yet witty, rich lord presented a most unique and amusing character. He was well supported by an entirely English co. Countess Venturini in Jenny 5, 6. James T. Powers in Havana 8-10. "Constant Reader" seriously asked a local paper "if the Boston Symphony Orchestra plays for dances, and no doubt was shocked to receive answer through its columns in the negative."

NEW HAVEN.—GRAND J. T. Hendricks, mgr.): His Name on the Door 1, 2; the play, written by Frank Lord, Yale '98, now a successful lawyer, presented for the first time in Hartford last week, met with unusual success. The attendance of Yale men here, friends and classmates of the author, was very large, and Mr. Lord was compelled to respond to insistent encores. The play itself carries a strong lesson and without doubt will meet with big success. The Old Homestead 3; immense business; good co. Brewster's Millions 4-6; Robert Ober and original cast; splendidly presented to fine audiences. Man and Wife 10; canceled. Dr. Cook 11; changed to later date. Queen of the Moulin Rouge 12, 13.—HYPERION (K. D. Eldridge, mgr.): Billy 1-3; fair business; good co. Mr. Hopkinson 4-6; splendid co.; fine audiences. Jacob Adler in The Abnormal Man 8. The Tempest by the Ben Grant Players and Russian Symphony Orchestra 9.—POLAR (P. J. Windisch, res. mgr.): Tom Berry and co. in Nick Carter; very good. Nellie V. Nichols offered some new catchy songs. Herbert Brenon and Helen Ewing, the Intruders, Dale and Boyle, the Wheelers, Kaimar and Brown, the Ernest Trio. E. J. TODD.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson, mgr.): The Commanding Officer Oct. 28; was splendidly cast and well acted before a very appreciative audience. Uncle Dave Holcomb 29, 30 started a bucolic festival that was continued by The Old Homestead, Ten Niggers in a Bar Room (a la Leon Washburn) was sprung on an underserving house 1. The kindest criticism is silence. East Lynne had an inning 3. His Name on the Door 4. Dan Sully in The Game 5. Leigh De Lacy 8-13 in repertoire of good plays.

WILLIAM P. HOPKINS. **NEW LONDON.**—LYCUM (Walter T. Murphy, res. mgr.): Burns-Johnson pictures Oct. 29 to poor business. Minnie Victorson in This Woman and This Man; business deservedly light. Clara Turner in Mary 1 to good business. In De Barry, A Modern Merry Widow's Romance, The Beggar and the Millionaire, Days of '61, Oh, You Kid, The Richest Girl in Town, Zelma of the Circus, and Jane and Her Teddy Bears 1-6; business ordinary. East Lynne 10. The Volunteer Organist 11. The Third Degree 13. Leigh De Lacy 13-15.

NEW BRITAIN.—RUSSELL LYCUM (T. J. Lynch, mgr.): Moving pictures and illustrated songs Oct. 31 to capacity business. Man and Wife 1, 4, canceled. The Climax 3 was the attraction. The Royal Chef 30; performance pleased an immense audience. In the cast were Howard Hall, Walter Dale, J. F. Fallon, and Alma Vondermullen. House of a Thousand Candles 6. Clara Turner 8-13.—ITEM: Theatre was decorated for the occasion; after the performance a banquet was served.

WATERBURY.—POLI'S (Harry Parsons, mgr.): William Lawrence in Uncle Dave Holcomb Oct. 28 pleased. The Commanding Officer 29 attracted a good-sized audience. Human Hearts 30 to good business. Man and Wife 1. 2 was canceled by the management after the first performance. Daniel Sully and co. in The Game and The Matchmaker 3; two performances, to well pleased audiences. The Old Homestead 4. His Name on the Door 6.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Howe's Arctic pictures 2 drew well. His Name on the Door 3; gave good satisfaction. East Lynne 6; fair business. The visit of President Taft to Wesleyan University 12 will bring many people to this city. The Volunteer Organist 12. The Third Degree 16. Armina 17. House of a Thousand Candles 19.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Rose Stahl Oct. 28 in The Chorus Lady drew a packed house, and gave a delightful performance. This has not been the case with the performance of Minnie Victorson in the leading role, had only a small audience; a fairly good supporting co. The House of a Thousand Candles 3. Man and Wife 6.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): This Woman and This Man Oct. 28, good co.; well received by the audience. Ten Niggers in a Bar Room (Washburn's) 3; pleased large audience; good specialties introduced. House of a Thousand Candles 4. East Lynne 5. Convict's Daughter 9. Third Degree 15. Armina 16.

DANBURY.—TAYLOR'S OPERA HOUSE (W. E. Hamilton, mgr.): Dan Sully in The Game Oct. 29. The Watermark 30; pleased large audience. The Old Homestead 1; fair business. East Lynne 2; poor house.—ITEM: W. E. Hamilton has resigned, and P. J. Martin has been engaged to succeed him.

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STANFORD.—FAMILY (Herrick and Bloom, mgrs.): East Lynne 1; fair co.; good business. Human Hearts 3 to good business. The County Sheriff 6. The Convict's Daughter 8. House of a Thousand Candles 20.

WINSTED.—OPERA HOUSE (Miles B. Norton, mgr.): Daniel Sully 1 pleased a small house. The Man on the Box 3.

PUTNAM.—BRADLEY (Kiebart and Stineburg, mgrs.): St. Elmo Oct. 28; good co. and fair business. The Third Degree 9.

DELAWARE.

WILMINGTON.—AVENUE (Conness, Edwards and Roth, mgrs.): Mrs. Temple's Telegram Oct. 25-30. The House of a Thousand Candles 1-6. Divorcement 8-13.—ITEM: Edwin Burke, Edward Wynn, and Katherine Brook were favorites in The House of a Thousand Candles.

FLORIDA.

JACKSONVILLE.—DUVAL (W. J. Delcher, mgr.): Olga Netherole in Sapho Oct. 25 pleased large audience. Strongheart 27 to usual fair returns. Lion and the Mouse 30, 31 was a great success, and began the Sunday theatre business in this city. Paid in Full 2, 3.—ORPHEUM (James Harbridge, mgr.): Closed 25-30 to reopen with the Baldwin Melville co. 2-6 in Cumberland. 61.—COLONIAL (Airdome remodeled) (George Herbert, mgr.): Colonial Stock co. in Mrs. Dane's Defense 2-6.—DIXIE (James Rugee, mgr.): Closed for the present.—MAJESTIC (A. Hoyt, mgr.): Vaudville, to good returns.

PENSACOLA.—OPERA HOUSE (John M. Cox, mgr.): Devil's Auction Oct. 25 to good business. Joseph and William Jefferson 26 in The Henrietta to small house. The Man of the Hour 28 to fair business. Brewster's Millions 29 to very good house. St. Elmo 30; excellent performance, to medium-sized houses. Olga Netherole in Sapho 30.—LYCUM: The Edwin R. Weeks co. 26 to very good business.

GEORGIA.

MACON.—THE GRAND (D. G. Phillips, mgr.): Bailey and Austin in The Top of the World Oct. 26, to fine house. Charles B. Hanford (matinee) in The Taming of the Shrew; (night), The American Lord 27; drew poor houses. Olga Netherole in The Writing on the Wall 28 pleased a representative audience. Burton L. King in Strongheart 29; good, to small house. The Climax 30, with matinee; splendid production, to small but appreciative house. Fritz Schell in The Prima Donna 2; fine, to good house. S. Miller Kent in A Dry Town 4. Norman Hackett in Beau Brummel 6. The Lion and the Mouse 8. The Gingerbread Man 9.

AUGUSTA.—GRAND (Harry Bernstein, res. mgr.): Paid in Full Oct. 28; first class, to medium business. Fritz Schell 29 in The Prima Donna; excellent, to crowded house. Norman Hackett 30, with matinee, in Beau Brummel; pleasing performance, to medium-sized houses. The Climax 3, 4.—ITEM: Resident Manager Harry Bernstein left to-day for New York, where he will assist Jake Wells in the management of his Southern houses. Charles Rex will be his temporary successor.—The Georgia-Carolina Fair opened 8 by President Taft, to large attendance.

ATLANTA.—GRAND (H. L. and J. L. De Gize, mgrs.): Joseph M. Weber presented The Climax Oct. 25-28; fair co. and business. Olga Netherole and excellent co. in Sapho 29. The Writing on the Wall 30. S. Miller Kent and co. in A Dry Town to fair business. Norman

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Hackett in Dean Brummel 3, 4. Fritz Schell 5, 6. Mr. Mantel 8-13.—LYRIC (Henry L. G. Givie, mgr.): Vaughan Glavin presented St. Elmo 25-30; fair co. to good business. The Krys Wines 1-4.

ALBANY.—HAWLINS (A. C. and L. E. Shortalowsky, mgrs.): The Man of the Hour Oct. 21 delighted capacity. Charles B. Hanford in Taming of the Shrew 26 pleased good business. Beryl Rubenstein 28; piano recital; delighted good house. E. P. Elliott (Lyceum Course) 28 pleased good audience. Strongheart 2. Paid in Full 30. Salary Jane 12. The Lion and the Mouse 13. Coburn's Minstrels 18. Tim Murphy 19.

CONDELE.—OPERA HOUSE (J. H. Shipp, mgr.): The Lion and the Mouse 6. Paid in Full 11. The Climax 19. The Servant in the House 22. John Griffith co. 25. Coburn's Minstrels 25. Flower of the Ranch Dec. 3. Josh Simpkins 10. S. Miller Kent in A Dry Town 14. Isle of Spice 16. The Royal Chef 20.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Top o' the World pleased good audience Oct. 25. Olga Netherole gave a splendid performance of Sapho 26. Norman Hackett in Dean Brummel 29 captivated small audience. Paid in Full 30. Fritz Schell 1 in the Prima Donna delighted a packed house.

NEWMAN.—AUDITORIUM (C. L. Baker, mgr.): Whitney's Show Girl 3; excellent co.; excellent business, which goes to show that the people here want something good even if they do have to pay a dollar and a half to see it.

BRUNSWICK.—THE GRAND (W. A. Finney, mgr.): The Lion and the Mouse Oct. 29 was well played by a good co.; very good house. Paid in Full 1; excellent co. to a well pleased audience; one of the best plays we have had this season. The Climax 11.

ATHENS.—COLONIAL (A. J. Palmer, res. mgr.): Dark Oct. 20-31. Norman Hackett 2. Strongheart 4. S. Miller Kent 5. The Show Girl 9. Florence Gray 16. Adelaide Thurston 17.

HAWAII.

HONOLULU.—ROYAL HAWAIIAN OPERA HOUSE (W. D. Adams, mgr.): Carter, the magician, played to crowded houses Oct. 12-16. Armstrong and Verne opened for a month's engagement 19. They are on their way to Australia—and are stopping off here for a rest. Will Cressy please take notice.—ORPHEUM THEATRE (J. C. Cohen, mgr.): Wise and Milton have been doing good business here for over a month; they are at present playing the dainty Theatre at Hilo on the other island.

—ITEMS: The Great White Way, which is the title given to Hotel Street, has had an addition in the way of the Human Roulette Wheel, which is drawing crowds.—In the rear of the Princess Skating Rink another motion picture house, the Imperial, has opened its doors and is getting a share of the business. This makes eight moving picture shows running in full blast on our coral strewn Hilo.—The Melmoite Sisters are at the Park Theatre; Wallace and Way are at the Empire; Hula Dancers are at Aloha Park, and the Wieners are at the Princess Rink.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall, mgr.): The Curtis Comedy co., three nights, in down on the Farm, Charles's Aunt, and Man to Man, good productions to fairly good business. Oct. 20-27. The Sunny Side of Broadway 28; splendid production; drew good crowds.—ITEMS: The Y. M. C. A. course opens 30, with The New York Oratorio Quartette, enjoyed by the music lovers of Boise; very fine; big house. Chaucery Oct. 1. 2. Y. M. C. A. 3. The Soul Kiss 4. The Spiller 11. 12. Y. M. C. A. 27. Dec. 7. Human Hearts 2. In Wyoming 8.—Turner's Marlowe Stock co. for the past week in Bonanza; fair business. The business with the Fulton-Hudson Parade, New York city, Detroit Baseball Team, at the Grand; house too small. Lyric and Star good business. Pinney: Outlook for business better than last year. Another new picture house will open here, corner First and Main, opposite new hotel, 1.

ILLINOIS.

PEORIA.—GRAND (S. B. Harrington, res. mgr.): A College Boy Oct. 27; excellent to fair business. Girls 30 drew well; co. good. Bunco in Arizona 31; large Sunday night house. The Wolf 1; sterling co.; business good. Made Yale (lecture) 4. Sheehan Opera co. 5. 6. In Il Trovatore, Bohemian Girl, and Carmen. A Hired Girl 7. Jefferson De Angella in The Beauty Spot 8. The Girl in the Grandstand 10.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): The Gambler of the West 25-30; drama of thrills; played well. Graustark 31-3; solid business; fine co.; staged well. In the Suwanee River 4-6. Via Wireless 7-10.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): The Wolf Oct. 27; fine co., and fair business. Low Dockstader's Minstrels 28; best minstrel show ever in Elgin; capacity business. Joe Sheehan's Opera co. in Il Trovatore 29 pleased good business; Mr. Sheehan was in splendid voice. Ward and Vokes 30. Mandy Green 1 pleased small house account had weather. Al W. Martin's U. T. C. 2. The Girl at the Grandstand 3. Moving pictures on Oct. 4 nights, under management of Prickett and Thelen.

SPRINGFIELD.—CHATTERTON (Chester H. Rice, res. mgr.): Girls Oct. 25; excellent co. and business. The Wolf 30; 31; good drama; played. Hired Girl 3 canceled. Jefferson De Angella in Beauty Spot 7. Marie Cahill in The Boys and Betty 8.—MAJESTIC (C. H. Rumsey, res. mgr.): The Gambler of the West 24-27; good co. and packed houses. Graustark 28-30; good co. and delighted in the Suwanee River 31-3 opened to big business. David Cornfield 4-6. Ward and Vokes in The Promoters 7-10. By Wireless 11-13.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): Damon's Minstrels Oct. 29 pleased good business. Jeff De Angella in The Beauty Spot 30 delighted good house; co. disbanded here. Black Brooks, Jr., 4. Merchant of Venice, with William Owen, 5. Krys's Band 8. Jefferson De Angella in The Beauty Spot 9. In Wyoming 13. The Wolf 17. Uncle Tom's Cabin 19. Kithette Hypocrite co. 22-27.

URBANA.—ILLINOIS OPERA HOUSE (J. Earl Moor, mgr.): The College Boy Oct. 30 pleased good house; co. disbanded here. Black Brooks, Jr., 4. Merchant of Venice, with William Owen, 5. Krys's Band 8. Jefferson De Angella in The Beauty Spot 9. In Wyoming 13. The Wolf 17. Uncle Tom's Cabin 19. Kithette Hypocrite co. 22-27.

JOLIET.—THEATRE (J. T. Henderson, res. mgr.): Mandy Green Oct. 26; fair to fair returns. Low Dockstader's Minstrels 27 pleased poor house. The Promoters 29; good, to fair returns. U. T. C. 30; fair to fair returns. The Girl in the Grandstand 31; fair. The Girl That's All the Candy 3. The Mouse Trap Peddler 4. The College Boy 7.

ROCKFORD.—GRAND (George C. Sackett, mgr.): Callahan's Troubadours Oct. 25, 26; fair business. Mandy Green 27, 28; good houses. Dockstader's Minstrels 29; good house. The Girl Question 30, matinee and evening, pleased good houses. The Girl in the Grandstand 5. St. Elmo 12. 13.—MAJESTIC (George C. Sackett, mgr.): Sherman Stock co. presented Thea and the Price of Honor 25-30 to crowded houses.

GALESBURG.—AUDITORIUM (F. B. Powelson, mgr.): Concert by Bohemian Krys Oct. 25 delighted good business. Jefferson De Angella in The Beauty Spot 29 scored a big hit, to packed house. The Man from Home 30 pleased good attendance. The Wolf 2 pleased fair house. The arrival of Kitty 3. The Joseph P. Sheehan Opera co. 4.

DECATUR.—POWERS' OPERA HOUSE (Thomas Rouan, mgr.): The College Boy Oct. 29 to fair house. Tempest and Sunshine 30 to good business. Powell and Coburn's Musical Comedy co. in Yankee Doodle Boy, A Daughter of America, The Man from Kalamazoo, Charlie and the Prize Fighter, My Queen in Calico, and The Boy, the Bird and the Bottle.

HOPESTON.—McFERRIN (William McFerrin, mgr.): Prince of To-Night Oct. 13; good house and co.; everybody delighted. Hutton-Bailey co. 17-23 canceled on account of large tabernacle being erected for revival meetings. Powell and Coburn 19. The Time the Place and the Girl 15. U. T. C. 17. Tiger and the Lamb 25.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl, mgr.): Powell and Coburn Musical co. Oct. 25-30, except 27. Mort Slinger presented The Golden Girl, which pleased an excellent house; good co. Grace Van Studdford in The Golden Butterfly 1. Gay Morning Glories 4. Frederic Thompson in Via Wireless 6.

PRINCETON.—APOLLO (H. L. Sharp, res. mgr.): The Man from Home Oct. 29; excellent co.; pleased good house. The Wolf 3. Blue House 12. As the Sun Went Down 20.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): The College Boy Oct. 26; very poor attraction and house. The Man from Home 28; excellent co.; capacity house. Bohemian Krys and his band 29; fine musical attraction; small house. Arrival of Kitty 2. U. T. C. 11. The Wolf 12.

EAST ST. LOUIS.—BROADWAY (J. P. Barrett, mgr.): Just a Woman's Way Oct. 31-3. Graustark 4-6. In Wyoming 7-9. Harvey Stock co. 14-20. Lyman Twins 21-23.

WAUKEGAN.—SCHWARTZ THEATRE (John Wingfield, mgr.): Hickman-Bessy co. closed Oct. 24, to big business. Girls 25 (very good; business poor). Wolf 26; excellent, to light business. Joseph P. Sheehan Opera co.; very good, to poor business. The Girl That's all the Candy 28. Rose Melville in Sis Hopkins 30; pleased big business. Girl in the Grandstand 2; good; to fair house. R. T. Cravens, Three Girls, 3. Corcoran, 4.

LA SALLE.—OPERA HOUSE (E. C. Zimmerman, mgr.): The Wolf Oct. 29 drew large and well-pleased business. The Krys Concert co. did well 31. The College Boy 1 did fair business. The Monte Carlo Girls Burlesque co. 5. The Girl in the Grandstand 7.

SPRINGFIELD.—PLUM OPERA HOUSE (J. E. Williams, mgr.): The Arrival of Kitty Oct. 27; light, but pleased attendance. Martin's U. T. C. 28; good business, to usual satisfaction. Renfro's Pathfinders 15-20. Sousa's Band 23.

AURORA.—GRAND (Charles Lamb, res. mgr.): Flints Oct. 25-31 (excepting 28) to good business. Mandy Green 2; excellent co.; good business. Mandy Green 2. The Girl in the Grandstand 6. St. Elmo 12. U. T. C. 7.

MATTOON.—MAJESTIC (W. M. Brown, mgr.): Martin's U. T. C. Oct. 25 pleased good business. The Golden Girl 27 delighted packed house. In the Bishop's Carriage 28 pleased good house. Bunco of Arizona 29; fair house.

STERLING.—ACADEMY (W. F. Lipp, mgr.): The Arrival of Kitty Oct. 28 pleased fair business.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (H. C. Judge, bus. mgr.): Latimore and Leigh Stock co. Oct. 25-30 to good business. Play presented: A Daughter of the South, The Man from Kokomo, A Social Thief, The Creole, John Davis at Kokomo, The Queen in the Rockies, The Lion and the Lamb, and The Man and the Brute. Henry Woodruff in The Prince of To-Night 1 in large house; excellent performance. Trislie Frizzen in The American Idea 3. The Time, the Place and the Girl 6.—AIDITORIUM (H. C. Judge, bus. mgr.): Her Dark Marriage Morn 25 to fair house. Senator Bob Taylor 26 lectured in large audience on The Fiddle and the Bow. Ward and Vokes gave good satisfaction 4 in The Promoters to big house. Carl W. Cook Stock co. 1-6 opened to good business in The Hour Before Dawn. Other plays: Slaves of Russia, The Great Diamond Robbery, Rauch 7-11, The Lost Paradise, My Merry Irish Shipwrecked, A Deserted Bride, East Lynne, and Ten Nights in a Bar-room. Victor's Venetian Band 9.—INDIANA THEATRE (Thomas Moss, mgr.): Indiana Stock co. 25-30 in Sapho continue to please good business. The Man and the Manicure 1-6.—ITEM: Senator Bob Taylor lectured in Washington Hall, Notre Dame University, 26 before a large student body.

GOSHEN.—JEFFERSON (H. C. Sommers, mgr.): Maxwell-Hall Stock co., with Gertrude Maitland, Oct. 25-30, presented A Daughter of the People, Her Great Secret, The Fatal Coin, Shipwrecked, A Deserted Bride, East Lynne, and The Scout's Revenge, to medium business and giving fair satisfaction. Nana Bryant and R. J. Maclean's Players 4-6. Partello Stock co., with "Happy" Jack Westerman, 8-13. David Higgins in Captain Clay of Misadventure 17. The Blind Grandist 23. John W. Vogel's City Minstrels 24. Out in Idaho, matinee and night, 25. Stetson's U. T. C. 26.

RICHMOND.—GENNETT (H. C. Sommers, mgr.): The McLean Stock co. Oct. 25-31; excellent co. to good business. Plays: Out of the Fold, The Divorce Question, When We Were Twenty-One, The Man from Nowhere, The Transgressor, and The New Magdalen.—PHILIPPS (O. G. Murray, mgr.): Dark 25-30. VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heinemann, mgr.): Girls Oct. 27;

excellent, to fair house. Emil Berla Opera co. 3. Rowan Mason Stock co. 5-13. Bernard Daley in Sweet Infatuation 17. The Bachelor 24. Donald Robertson in The Art of Life 28.

FORT WAYNE.—MAJESTIC (Bice and Stair, mgrs.): Our Own Stock co. Oct. 25, with matinee; pleased packed houses. The House Next Door 26; good house; pleased. Return engagement of The Merry Widow 27; performance excellent, to packed house. On the Suwanee River 28-30, with daily matinees; pleased good houses. Return of the Rays in King Casey 31; pleased packed audience. Our Own Stock co. 4-6 in Who Goes There? Co. only intended to play one night last week, but owing to demand had to repeat. Via Wireless 5.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt, Jr., mgr.): The Golden Girl Oct. 30; fair audience. Hutton-Bailey Players in The Bishop's Carriage 31-3; business good. Grace Van Studdford in The Golden Butterfly 3; big house and pleased. Huntington Players 4, 5. Bachelor Honeycomb. Buster Brown 6.—COLISEUM (Harry Brown, mgr.): Morning, Noon and Night 31; to fair house. Boston Gay Morning Glories 2. Cherry Blossoms 7.

LA FAYETTE.—NEW DRYFUS (Cary P. Long, mgr.): A Hired Girl Oct. 29, to fair business. Gay Morning Glories pleased fair audience Oct. 30. Golden Butterfly 2; large advance sale.—VICTORIA (James A. Erwin, mgr.): The Girl from 27, to fair house. Boston Belles 29, to good business. Orpheum Stock co. 1-6.

WABASH.—EAGLE'S (C. A. Holden, mgr.): Hutton, Bailey Stock co. Oct. 25-30 pleased fair business in Twist Love and Honor. An American Girl, From Rags to Riches, A Chinese Mystery, Lena Rivers, Kentucky Midway, Riders and Matinee.—HARTER'S OPERA HOUSE (E. Claus, mgr.): Gay Morning Glories 28; excellent; good business.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker, mgr.): The Girl Question Oct. 31, to crowded house, pleasing all. Van Dyke and Eaton Stock co. 8, is drawing good houses. The College Boy 10.

KENDALLVILLE.—OPERA HOUSE (A. M. Boyer, mgr.): William Owen in As You Like It played a big house Oct. 21. Cambrian Glee Singers 1. Vogel's Minstrels 4. Fiddler and the Girl 16.—ITEM: Mr. Owen entertained the High School in the afternoon with a very interesting lecture.

MADISON.—OPERA HOUSE (E. J. Matthews, mgr.): Paid in Full Oct. 22 delighted capacity; one of the best attractions ever here. Culbhan's Comedians 25-30; satisfied fair business. Buster Brown 1 pleased S. R. O. better than last season. French Folly Extravaganza co. 4 failed to appear. Jackson Webb Musical Comedy co. 8-13. St. Elmo 20. Under Southern Skies 22.

LINTON.—GRAND (Turner and Brenning, mgrs.): Jane Krys Oct. 28; good co. and house. Nelson-Gans fight moving pictures 29, 30; good; well patronized. Kidnapped for a Million 1; fair co. and business. Buster Brown 5. Gay Morning Glory, business.

LOGANSPORT.—THEATRE NELSON (E. F. Maxwell, mgr.): Black Crook, Jr., Oct. 27; large male attendance; fair co. Garry Girls 29 to fair-sized crowd.—BROADWAY (E. D. Sipe, mgr.): The Rosar-Mason Stock co. 1-6 in State's Attorney, The Great Temptation, Faust, and The Girl at the Helm, all week. The Robinsons, the co. did good business all week.

LA PORTE.—HALL'S THEATRE (Wilbur J. Hall, mgr.): The Girl That's All the Candy Oct. 24 pleased a light house. Girls 27; house and co. fair. Victor and His Venetian Band 10.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Williams, mgr.): Thorns and Orange Blossoms Oct. 28; fair co. and business. The Girl from 27, to fair house. The Girl from 27, to fair house. The Girl from 27, to fair house.

MUNCIE.—OPERA HOUSE (H. B. Wyss, mgr.): The Merry Widow Oct. 20 delighted a crowded house. The Road to Yesterday 29; fine performance; fair house.

HUNTINGTON.—THEATRE (H. E. Rosbrough, mgr.): A Hired Girl Oct. 26; very poor. American Minstrels 30; fair co. and business. Gay Stock co. 8-13. Girl Question 15. Time, Place and the Girl 22. Majestic Stock co. 23-27.

NOBLESVILLE.—GRAND (L. Wild, mgr.): The Road Up the Mountain 3.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton, mgr.): Sal, the Circus Gal 7.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): James L. McCabe in The Irish Senator Oct. 27, to light business; poor. The Girl at the Helm, featuring Billy Single, Clifford and Marguerite De Von, 2. Vanda Enos and Her Girls 5. Dr. Edgar Lanham (college lecture course number) 6. W. B. Patton in The Blockhead 8. The Great John Ganton 17.—ITEMS: F. M. Shortridge, late of the Yankee Robinsons, as press agent, is now at the helm of the new Lyric Theatre in Des Moines, which opened 1.—Edward Russell, who toured the West when a youngster as Little Lord Fauntleroy, is playing the juvenile lead with Boyd Trousdale in The Man on the Box this season.—Frank P. Prescott, a pioneer in the business department of the theatrical business, is ahead of W. B. Patton in The Blockhead this season and was a caller 1.—W. H. Gregory, of New York city, the secretary of the National Stock Producing Managers' Association, came on 1 to witness the opening of the new Lyric Theatre. The only stock house in the State capital.—Mr. Ramage, of The Girl at the Helm co., is an Iowa, coming from Vinton, and has been greeted by many friends during the company's recent dates in this State.—The Yankee Robinsons will close their season and return to Winter quarters at Grimes, Ia., on 15.—Flora Wilson, who is on a concert tour in the West and is well known in Iowa as the daughter of Secretary of Agriculture, Jim Wilson, was entertained at the home of Senator and Mrs. A. B. Cummins during her stay in Des Moines.—Ray Beveridge and Edith Shayne are being featured in Manager A. G. Delamater's new production of Beverly.—W. A. Whitaker, who is well known in the West for his excellent work in various productions, is one of the leading members of Arthur Alston's new play, As the Sun Went Down, in which Katha Williams is featured.

CLINTON.—THEATRE (C. E. Dixon, mgr.): Krys Concert co. Oct. 23 pleased fair business. Porter J. White co. produced Faust 24, to good business. Vanity Fair co. 28. Around the Clock and their English Music Hall specialties, to good house. Herr Wullner, assisted by C. V. Bous 9; fine concert under auspices of Harmonic Club. Mrs. Leslie Carter and co. in

Vesta Horse 30; good business. The Girl at the Helm 31, with Billy Clifford and Beulah Voss, two good houses; pleased audience. The Arrival of Kitty 1; light business and attraction. Monte Carlo Girls 4. V. The Great Divide 11. Jesse James 12. Travel Talk 13. Mandy Greens 14. Daniel Boone 15. The American Idea 16. Max Figman 19. The Teller 20. Wolf 23. Mrs. Leslie Carter 20—was a interested attendant at the Girl at the Helm 31.

DAVENPORT.—BURNIS' OPERA HOUSE (Chas. Berlin, Kildt and Co., mgrs.): Bohemian Krys Oct. 26 pleased a fair-sized audience. Faust 27 to light business. Dark 28. Joseph Sheehan Opera co. 30, 31; three performances; presenting Carmen, Il Trovatore, Bohemian Girl; gave good satisfaction, to fair business. The Flints 1-4. The Wolf 11. The Girl in the Grandstand 15. Ward and Vokes 14. Flora Wilson 17. Mandy Green 20. Bunco in Arizona 21. Louise Gunning in Marcella 25. St. Elmo 27. Uncle Tom's Cabin 28.—OPERA HOUSE (D. L. Hughes, mgr.): Mrs. Leslie Carter 29. Vesta Horse; satisfactory, to fair-sized audience.

MARSHALLTOWN.—ODEAN (W. A. Tapp, mgr.): William McCauley in The Little Homestead Oct. 24 pleased good house. Three Weeks 25; canceled. Jefferson De Angella in The Beauty Spot 26; excellent co.; played to capacity house. The Man on the Box 27, pleased good house. The Girl from 27, to fair co. and house. W. B. Patton in The Blockhead 31; the peculiar comedian pleased good house. Morgan Stock co. 1-6. The Wolf 9.—ITEM: The managers have completely remodeled this theatre.

BURLINGTON.—OPERA HOUSE (Chas. Berlin, Kildt and Co., mgrs.): The Beauty Spot Oct. 22, with Jefferson De Angella, pleased large business. The Heiress 30; played to fair business. In Wyoming 1 pleased good business. Sheehan Opera co. 2. Married in Hastie 6. Blue House 8. Girl in the Grandstand 11. The Wolf 13. The Flints 14.—ITEM: George McFarland, with The Beauty Spot, scored a big hit.

DUBUQUE.—GRAND (William L. Bradley, mgr.): A Pair of Kids Oct. 30; poor attraction; drew two large houses. Around the Clock 31; filled house twice; good co. Mrs. Leslie Carter 1 pleased a full house. North Brothers co. 2. 3. 4. 5. 6. 7. Coburn and Harris Minstrels 12. The Great Divide 12. Bunco in Arizona 13. Harry Bulger 16. The American Idea 17. Max Figman 18. The Thief 19. The Gentleman from Mississippi 20. Commencement Days 22.

MASON CITY.—WILSON THEATRE (Arthur and Heffer, mgrs.): The Man on the Box Oct. 25 to good business. The Irish Senator 27, pleased good house. Girl from the U. S. A. 28 had capable co. The Blockhead 30, matinee and evening, to splendid business. Mahara's Minstrels 1; fair co. and business. The Girl at the Helm 3. Y. M. C. A. (local) 8. presents Chas. Clark, Yankee Doodle Girls 9. Beverly of Graustark 19. Max Figman in The Substitute 12. House of a Thousand Candles 18.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby, mgr.): Vandeville 1-6. The Wolf 10. Donald Robertson 12. Lena Rivers 15.—WATERLOO (A. J. Busby, mgr.): The Girl at the Helm 1 pleased good business. 3. 4. 5. 6. 7. Man from Home 5. Just a Woman's Way 6. Vandeville 8-20.

FORT MADISON.—GRAND (W. B. Ringer, mgr.): The Heiress Oct. 31 canceled, in Wyoming 2; fair co. to fair house. Mrs. Leslie Carter 4. Married in Hastie 7. The Norwoods 8-13. The Great Divide 9. The Girl in the Grandstand 16. Three Weeks 18. Moving pictures on Oct. 19.

EAGLE GROVE.—ARMORY OPERA HOUSE (W. T. Insel, mgr.): The Irish Senator, presented by James L. McCabe, Oct. 19; good; fair business. The Girl from U. S. A., presented by Harry Scott co. 27; good; big business.

CHESTER.—OPERA HOUSE (F. Brunson, mgr.): Our Starry Banner 24, to 30 (home talent), to capacity business. The Messenger Boy 2. Lecture course 3. The Fighting Parson 6. Molly Bawn 9. The Blockhead 13. Little Homestead 26.

PERRY.—OPERA HOUSE (A. W. Walton, mgr.): Jesse James Oct. 30; failed to please top-heavy house. The Perkins co. in Little Prospector and Leading Lady. The Great John Ganton 11.—ITEM: R. M. Harvey, general agent of Wallace-Hagenback Shows, will return home this week.

NEWTON.—OPERA HOUSE (Sam Lister, mgr.): The Little Homestead Oct. 26 pleased good house. The Blockhead 2. The Great John Ganton 3.

ANAMOSA.—GRAND (Clifford J. Miles, mgr.): W. B. Patton Oct. 25; excellent co.; good house. Faust 2.

ELDORA.—WISNER OPERA HOUSE (H. W. Emery, mgr.): The Irish Senator Oct. 25; good co.; fair house.

KANSAS.

PITTSBURG.—LA BELLE THEATRE (W. W. Bell, mgr.): Ada Meade in Jack and Jill to good house Oct. 17. The Heir to the Moorah; good performance; fair business 18. Beverly; good performance; fair business 26. The Great Divide; good co. to large house 27. The Red Mill; a big hit with a packed house 28. The Blue Mouse; good co.; fair business 29. Henrietta Crossman 1. Allen's Musical Comedy co. 5. 6. Girls 7. Leslie Carter 10. Blue Mouse 14. Girl from Hector's 17.—LYRIC (W. W. Bell, mgr.): Good vaudeville to good business 1-6.—MYSTIC (John Wineland, mgr.): Moving pictures and vaudeville to fair business 1-6.—CRYSTAL (John Simon, mgr.): Moving pictures and illustrated songs to big business 1-6.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): Jack and Jill Oct. 25; fair house. International Grand Opera co. in La Traviata 28; excellent to good house. Grimes in Mills, Michigan 29; excellent, to good business. The Blue Mouse 1. Montana 6. Louise Gunning in Marcella 8, followed upon by The Gay Musician.—AUDITORIUM (J. A. Wolfe, mgr.): Max Figman in The Man on the Box and the Old Curiosity Shop 29, 30, pleased good business. Wolfe Stock co. in Under Two Flags 1-5. The Great Divide 6.

INDEPENDENCE.—BILDORF (Charles F. Doran, mgr.): Jack and Jill Oct. 30; fair house and performance. The Red Mill played to one of the largest audiences ever in the theatre 25; excellent co. Beverly 25; small house; good performance. The Great Divide 30; good co.; fair business. Montana 11. Girls 12. Royal Chef 13. Lyman Howe 20. Eddie Foy in Mr. Hamlet of Broadway 30.

SALINA.—OPERA HOUSE (W. F. Pierce, mgr.): Morey Stock co. Oct. 25-30; pleased

ANNAPOLIS.—COLONIAL: May Robson 8.

LYDECKER
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6. Mrs. Fluke in Salvation Nell 8. Paid in Full 10. The Girl from Rector's 12.—**OPERA HOUSE** (Springfield Theatre Co., mgrs.): Parsello Stock co. 18-30; closed engagement in The Futurity Winner, The Railroad King. At Pike's Peak; to good patronage. Duncan Hypnotic Comedy co. 1-6; to good business. East Lynne 8.

URRICHVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Colonial Stock co. closed a week's business Oct. 23 to good business; the attraction was above the average. The Lost Trail 27 pleased a large audience. As Told in the Hills 29 pleased a fair-sized audience. The High Rollers 12. The Passing Review 17.

WARREN.—OPERA HOUSE (John J. Murray, mgr.): East Lynne Oct. 19; fair. Polly of the Circus 20 pleased large house. The Heir to the Hoofah played to capacity. Chicago Stock co. 25-30 in Clothes, The Lost Trail, Toll Gate Inn, The Misadventures, A Soldier of Napoleon, Genesee of the Hills, and Neil Gwynne's pleased large house each night.

BUCKEYS.—OPERA HOUSE (W. F. Gebrecht, mgr.): St. Elmo Oct. 29; good; to crowded house. Santelli (hypnotist) 1-6. A Good fellow 9. The Banker's Child 17. Rogers and Grilly (suspense of King's Daughters) 24.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers, mgr.): Wildfire Oct. 28; good co. pleased full house; J. K. Hutchinson's Julia West and Selma Harris seemed unusually good. Governor Folk of Missouri, 30 delighted a packed house. Paul Gilmore 4. The Climax 16. A Broken Idol 24.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, mgrs.): Vaughan Glaser co. in St. Elmo Oct. 28 pleased good business.

VAN WERT.—AUDITORIUM (J. Frank Homan, mgr.): Tristram Shandy in The American Idea Oct. 18; excellent co.; pleased capacity. Polly of the Circus 28; good co. and business. St. Elmo 10.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): Paid in Full Oct. 30; fair co. to good business. Isle of Spice 1; fair, to fair business.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Girls Will Be Girls 3. Graustark 5. Cutter Stock 8-13.—**ITEM:** Hugh Wright, stage carpenter, has accepted a position as treasurer with the Coliseum, Cleveland, Ohio.

SALEM.—GRAND Nat Smith, mgr.: Lost the Trail Oct. 30; fair co.; good business. As Told in the Hills 1; fair co. and business. A Good Fellow 3.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutler, mgr.): East Lynne 1 pleased large audience. The Hidden Hand 4. The Witching Hour 11. Canterbury Pilgrims 13.

TIFFIN.—OPERA HOUSE (C. F. Collins, mgr.): Thorns and Orange Blossoms 3.—**ITEM:** Henry Weiler, representing Manager Collins, has just returned from New York, where he arranged with the Shuberts to play many of their productions at the Grand this season.

ALLIANCE.—COLUMBIA (J. Stanley Smith, mgr.): Faust Oct. 29; fair business, to splendid satisfaction. The Lost Trail 1; good house; pleased. Paul Gilmore in The Call of the North 3. At Cripple Creek 5. The Holy City 10. The Wolf Hopper in A Matinee Idol 11. The Cow Puncher 13.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): As Told in the Hills Oct. 27; fair house and performance. Daniel Boone On the Trail 30; two houses pleased. Mae La Porte Stock opened week in An Artist's Romance 1 in big business.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): The Tiger and the Lamb Oct. 26 pleased a good-sized audience. Daniel Boone On the Trail 2. L. E. Wickersham 12. Eberly Concert co. 26.

STUBENVILLE.—GRAND (Arthur Morley, mgr.): Kinsey Comedy co. Oct. 21-23; business light. Wildfire, with excellent co., delighted fair business 25. The Lost Trail 26; poor returns, very good 27; Faust 27; business light. The Prince Chap 29. The Holy City 30.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, mgr.): Paid in Full Oct. 28, matinee and night; good, to good business. Isle of Spice 29; fair, to good business. East Lynne 4. The Moulin Rouge Girls Burlesque 6.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Colonial Stock co. Oct. 23-30 opened with packed house, presented Before Dawn. Other plays: Lena Rivers, My Wife's Aunt, At Sunrise, Heart and Home; pleased. Merry Widow 19.

IRONTON.—MASONIC (B. F. Ellisberry, mgr.): Vogel's Minstrels Oct. 27; large and well pleased audience. Isle of Spice 2; crowded house. The Duncan Hypnotic Comedy co. 8-13. Keys Sisters' Stock co. 15-20.

MAHON.—GRAND (Edmond Holz, mgr.): Girls Will Be Girls Oct. 30 pleased a good house. St. Elmo 1; well received by a good house. Going Some 4. The Motor Girl 10.

LIMA.—FAUROT (L. H. Cunningham, mgr.): Who Goes There, by Our Own Stock co., drew fair house and pleased. The Time, the Place and the Girl pleased good houses Oct. 29. Thorns and Orange Blossoms drew two good houses 30. The Banker's Child 6. St. Elmo 9.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Our Own Stock co. in Who Goes There? Oct. 28; fine co.; pleased good house. The Tiger and the Lamb 5. Prince of Patches 8 canceled. The Minister's Daughter 16 canceled. My Boy Jack 20.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon, mgr.): Paid in Full Oct. 27; good co.; fair business. At Cripple Creek Oct. 28; poor business; fair co. Moulin Rouge Girls 5.

DAYTON.—VICTORIA (G. C. Miller, mgr.): Maude Adams Oct. 29; delighted 8. R. O. Mrs. Fluke 9. Paid in Full 11.—**NATIONAL** (Gill Burrows, mgr.): Cowboy and Thief 28-30; good; business fair. Road to Yesterday 1-3; excellent; capacity. Under Southern Skies 4-6. David Copperfield 8-10. Virginian 11-13.

NEWARK.—AUDITORIUM (Wm. D. Harris, mgr.): Avis Palace in East Lynne Oct. 29; fair business. At Cripple Creek Oct. 30; good house. The Newlyweds and Their Baby 5.

ZANESVILLE.—WELER OPERA HOUSE (Vincent Seaville, mgr.): Willard Blackmore in St. Elmo Oct. 27; delighted audience. Girls Will Be Girls 28; pleased capacity. East Lynne 30; good co. and business. The Holy City 4. The Heir to the Hoofah 6. May La Porte Stock co. 8-13. The Merry Widow 17.

NORWALK.—GILFILL (W. A. Roscoe, mgr.): The Cutter Stock co. opened 1; to capacity; plays first three nights. The Triumph of Betty, At the Risk of His Life, and The Wall Street Detective; capable co.; scenery and effects good. Graustark 8.—**ITEM:** A. S. Eng-

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BERT A.

WILLIAMS

—IN—
MR. LOPE OF KOAL

lect, with Cole Brothers' Circus, was a Norwalk visitor 2.

SANDUSKY.—THEATRE (V. O. Woodward, mgr.): Nancy Boyer co. closed a very successful week Oct. 30. Thorns and Orange Blossoms 4. St. Elmo 5. Girls Will Be Girls 6. All open date, vaudeville and moving pictures.

HAMILTON.—SMITH'S (Tom A. Smith, mgr.): The Isle of Spice Oct. 30; fair business and performance. Under Southern Skies 31; usual big Sunday business. East Lynne 6. Polly of the Circus 7. Thorns and Orange Blossoms 13.

WOOSTER.—OPERA HOUSE (Kettler and Limb, mgrs.): The Seminary Girls (local) Oct. 29; pleased large house. Girls Will Be Girls 2; delighted a fair house. The Elery Band 8; afternoon and evening; the concert was fine and greatly appreciated by fair houses. The Climax 17.

MARIETTA.—AUDITORIUM (L. M. Loebe, mgr.): John Vogel's Minstrels Oct. 25; fair, to capacity business. Paid in Full 4.

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WHITESIDE

—IN—

THE MELTING POT

OKLAHOMA.

GUTHRIE.—OPERA HOUSE (J. M. Brooks, mgr.): Max Fugman Oct. 27 in The Substitute; excellent, to good house. Henry Miller 31 in The Great Divide; excellent co., to full house. Graustark 4. Cat and the Fiddle 21.

BARTLESVILLE.—THEATRE (John Flinn, mgr.): Edward Robinson in The Wolf; good; to good business Oct. 26. The Great Divide 2; good; to large attendance. Girl from Rector's 10. Red Mill next.

ARDMORE.—OPERA HOUSE (Frank Robinson, mgr.): Parsello Oct. 26; full house; audience pleased. Uncle Josh Jenkins 28; business moderate. The Great Divide 1.

SHAWNEE.—BECKER THEATRE (Becker Brothers, mgrs.): The Great Divide Oct. 29 pleased, to good business.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): The Three Twins Oct. 25 to S. R. O.—**ITEMS:**

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ARSENE LUPIN

By De CROISSET and LEBLANC.

"I never budged during the four acts of 'Arsene Lupin,' who has 'Raffles' beaten to a pulp."—ALAN DALE.

Never had a musical comedy so well received in the history of the Grand.—The Spoilers 27; crowded house; rather disappointing. Christian Science Lecture 31.

PENNSYLVANIA.

SCHANTON.—LYCEUM (C. L. Durban, mgr.): The Flower of the Ranch Oct. 27; co. excellent, to good business. John E. Frank as Jack Farnum, Nellie Walters in the title role, J. M. Clayton as Bob Brandon, and Jess Harris as Shivers scored individual hits and were accorded many encores and curtain calls. Ellen James' singing was very good. Lillian Russell in The Widow's Might 28; the best co. of the season, to a packed house. Frederick Trues-

date as Mortimer Wall, and Susanne Westford as Mrs. Puffer merit special mention. The Three Twins 30, with matinee; co. excellent to two capacity houses. Thomas Whelan as Tom Standish and Florine Sweetman as Mollie Summers were at their best and were accorded many encores. The co. duplicated their success of former visit. The House of a Thousand Candles 3, 4, with matinee 4; good advance sale. Pauline Hall in Wildfire 3, 4, with matinee. The Girl of the Golden West 11.—ACADEMY (C. L. Durban, mgr.): Soldiers of Fortune was the offering of the stock co. 1-6. Harry Fenwick as Robert Clay, Frank Beamish as Mac-Williams, J. H. Doyle as Captain Burke, and Rita Knight as Hope Langham made indelible hits and had curtain calls. Eddie Darling as Madame Alvarez pleased. Mrs. Temple's Telegram 8-15.

READING.—ACADEMY (Phil Levy, res. mgr.): De Wolf Hopper presented A Matinee Idol Oct. 29, to a crowded house and was enthusiastically received. Marion Hurt and Ethel Grey Shaver honored in their respective parts. George Mack as Mr. Hopper's diminutive foil supplied abundant humor and scored a distinct hit. Others in the cast were George F. Moore, Matt Hanley, Florence Sylvestra, Florence Topham, George Backus, Frederick Trussell, Thomas Roberts, Florence E. Courtney, William Lawlor, Edna Curry. The California Girls 20 pleased two large audiences, with a well-acted burlesque. David Belasco's production, The Girl of the Golden West, 4; an excellent performance, to good business. Charles A. Jones in The Isle of Spice 4, with matinee. The Girl Outcast 8, 9. No Mother to Guide Her 10, 11. Chinatown Charlie 12, 13.

MEADVILLE.—ACADEMY (Ben F. Mack, mgr.): Kirkus Brown Stock co. Oct. 29-30; very good co.; pleased standing room to every performance. Plays last half: Under the Red Nose, Monte Cristo, Classmates, The Merchant of Venice, Othello, and The Man Who Dared. Paul Gilmore in The Call of the North 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30; made a decided hit, to capacity. Partello Stock co. week 8. Faust 5.—LYCEUM (C. E. Schetz, prop.; Frank Thomer, mgr.): Week 1: Striking and Mann, Arthur Dunlevy, moving pictures and songs, pleasing large business. **ITEM:** The members of the Kirkus Brown co. were entertained at the Kirkus parlor after the play Thursday evening, when a Halloween party was held and they seemed to enjoy themselves under the personal direction of Ben Mack.

ALLENTOWN.—LYRIC (W. E. Worman, mgr.): A Broken Idol Oct. 29, good co., pleased very fair patronage. The Royal Welsh Choir 20, gave a very successful concert to a delighted audience. The Isle of Spice, matinee and night, 30, to good houses; co. and performance good. The Girl of the Golden West, with Myrtle Tannerhill as the Girl and a very good co., 1; gave excellent satisfaction; very business. The Taylor Stock co. opened 2 in The Red River for matinee and Reaping the Harvest for night performance; good co.; fair business. House of a Thousand Candles 9. Deadwood Dick's Last Shot 10. Howe's moving pictures 12, 13.

DANVILLE.—OPERA HOUSE (Frank Edmondson, mgr.): Union Depot Oct. 29, 30; good, to excellent business. Pauline Hall in Wildfire 1; very good, to large business. California Girls 2; poor, to fair business. The Three Twins 3 delighted a capacity audience. The Graham Stock co. 4-9; canceled. The Train Robbers 6. The Isle of Spice 12. The Girl of the Golden West 16. A Trip to the Moon 18-20 (local). The Climax 24.—**ITEMS:** The Three Twins broke the record for business in the house since the night of its opening. Business is excellent this season and Manager Edmondson is to be congratulated upon having booked the best attractions the house has ever had.

HARRISBURG.—MAJESTIC (N. C. Mirick, local mgr.): De Wolf Hopper in his new play, The Matinee Idol, Oct. 29, Katelle Allen as The Princess of Patches 30; fair business and pleased. A Broken Idol 30; fair business; pleased. The Newlyweds and Their Baby 1; a good co. and a merry play, handsomely produced; attendance good. Will Archie and Julie West in Wildfire 3; has not lost any of its drawing power in the hands of the present co. The little star, Will Archie, repeated his success of the past season. Miss West adequately fills the requirements. A Knight for a Day 4. Three Twins (7). Isle of Spice 10.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): The Train Robbers Oct. 29; satisfaction, to fair returns. Akey and Akey 20, attracted a fair house. De Wolf Hopper in The Matinee Idol 30 pleased a large audience. Myrtle-Harder Stock co. 1-6 pleased good sized houses in One Girl in a Thousand, The Burglar and the Lady, The Girl Out Yonder, The Child of the Regiment, The Call of the North, The Shoemaker. Three Twins 8 (return). The Girl Outcast 10, 11. The Girl of the Mountain 13. Louis Mann 15.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): A Knight for a Day Oct. 26; excellent co.; fair business. The Train Robbers 29, 30; fair co. and business. Joe Horton in Fritz, the Wandering Musician, 2; fair co. and business. Katelle Allen in The Princess of Patches 3; fair co. and business. Wildfire, with Will Archie and Julia West, 4; good co.; fair business. Coburn Players in Twelfth Night and Castebury Pilgrims 6. Taylor Stock 8-13. Girl of the Golden West 19.

HAZLETON.—GRAND (J. B. Bessinger, res. mgr.): The Man of the Hour Oct. 28 repeated its success of past seasons and was well attended. The Three Twins 29; excellent production by very capable co.; business good. The Clansman 30; appreciated by two fair-sized houses. Pauline Hall in Wildfire 2; was well received by slight attendance owing to the local interest in the election. The Moonshiner's Daughter 3. The Girl of the Golden West 8.

WILKES-BARRE.—OPERA HOUSE (Harry A. Brown, mgr.): Belle of Richmond Oct. 29, 30 canceled. Lew Fields in Old Dutch 6. Dallas Welch in Mr. Hopkinson 10, 11.

NESHITT.—Harry A. Brown, mgr.: Tina Abell Brinker Stock co. 1-6 in A Contented Woman; excellent; to good business. Same co. 8-13 in Carmen.—LUZERNE (Lewis H. Baker, mgr.): The Frolicsome Lamba 28-30; good co. and business. The Empire Burlesques 1-3; good co. and business. Dave Marion's Dittorel 4-6. The Fashion Plates 8-10. Jardin des Paris 11-13.

TYRON.—ACADEMY (G. C. Pockling, mgr.): The King of Tramps Oct. 26; failed to please. A Good Fellow 28; satisfactory; to fair house. Miss Petticoats 3; delighted fair house.—**BJOI** (Mack Schabiley, mgr.): Almond, Johnny Bush 25-27. Colonel Ned Seymour, Charles Burroughs 28-30. Morris Golden, Stanley and Chabbers 1-3. All good bills, pleasing big houses.

FRANKLIN.—OPERA HOUSE (John Mills,

mgr.): Paul Gilmore in The Call of the North Oct. 29; excellent co.; fully appreciated by large house. The Merry Widow 1; one of the very best on the road, to S. B. O. The Partello Stock co. presented The Regeneration 2; very good co. and business. A Glided Fool 3; very good; small house. Partello Stock co. in The Bell, Honor, Bound, The College Girl. Those Middleton Girls, Camille, The Devil, and On Parole 1-6. The Climax 10.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): The Chauncey-Keller co. finished a good week Oct. 30, with The Kidnapped Bride, The Russian Spy, Pretty Peggy, An Old Man's Darling, The Lost Child, and Deadwood Dick. The High Rollers 1, 2; satisfaction, to good business. De Wolf Hopper 3. The Princess of Patches, with Katelle Allen, 5.—**HIGH SCHOOL AUDITORIUM:** The Kaltenborn String Quartette 26; gave a splendid programme, to capacity.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Plak, mgr.): Pauline Hall in Wildfire Oct. 29, to small but appreciative audience. Miss Hall 3; was well received. Margaret Irvin in The Flower of the Ranch 30, to fair sized audiences; was not very well impressed; co. not strong. De Wolf Hopper in A Matinee Idol 1, to a large and enthusiastic audience. Mr. Hopper had several curtain calls; well balanced co. Three Twins 9. The Taylor Stock co. 8-13, except 9.

WASHINGTON.—NIXON (C. D. Miller, mgr.): Keith Stock co. Oct. 28-30; capable co.; pleased good business. Plays: Mr. Jim, Never Too Late to Mend, Diamond Mystery, The Peddler, Romance of Coon Hollow, Slaves of Passion, The Holy City 1; excellent co., to light business. The Passing Review 2; very good co. and deserved better house. Heir to the Hoarsh 4.

PITTSBURGH.—BROAD STREET (Thomas M. Gibbons, res. mgr.): The Man of the Hour Oct. 30 pleased two large audiences. The Three Twins 1; excellent performance to S. B. O.; best business and co. of the season. Pauline Hall in Wildfire 3; satisfactory performance to good business. The Girl of the Golden West 10. Ma's New Husband 11.

CONNELLSVILLE.—SOISSON (Fred Robbins, mgr.): Holy City Oct. 29 pleased good house. The Passing Review 2; business and performance fair. Wildfire 30 delighted a fair audience. Stetson's U. T. C. 3; two good houses. Akey and Akey 5. Princess of Patches 9. Paid in Full 10. Fritz, the Wandering Minstrel 13.—**CASINO** (Fred Robbins, mgr.): High Rollers 2; failed to appear.

ROCHESTER.—MAJESTIC (Charles E. Smith, mgr.): The Climax 1 pleased a small audience; excellent performance. Paid in Full 17.—**GRAND OPERA HOUSE** (Walter Jarens, mgr.): The Moulin Rouge Girls co. Oct. 29, 30 pleased large attendance.

TARENTUM.—OPERA HOUSE (John Duster, mgr.): Holy City Oct. 30 pleased fair business. A Good Fellow 30; fair crowd; co. good. Call of the Wild 1. The Climax 6. Manhattan Stock co. 8-13. Down and Up 19. Fritz, the Wonderful Musician, 22.

BUTLER.—MAJESTIC (George N. Burckhalter, mgr.): Chicago Stock co. 1-6; very good co. and business. Plays: Clothes, Told in the Mountains, Missourians, All Gervan, A Soldier of Napoleon, Genesee of the Hills. The Climax 8. The Broken Idol 13.

EAST STRONDSBURG.—OPERA HOUSE (George W. Fabel, mgr.): Isle of Spice Oct. 27; excellent co.; good business. The Moonshiner's Daughter 1; fair co.; poor business. St. Elmo 12.—**ITEM:** The Opus of East Strondsburg has been sold to George W. Fabel and he is now both owner and manager.

MAUCH CHUNK.—OPERA HOUSE (Mullebarn and McInty, mgrs.): Isle of Spice Oct. 29, to large business; well pleased audience. The Moonshiner's Daughter 2; good co., to fair business. House of a Thousand Candles 8.—**STUBBINS.**—CHESTNUT STREET OPERA HOUSE (Fred J. Byrd, mgr.): Wildfire Oct. 30 pleased a fair sized audience; co. received numerous curtain calls. The Flower of the Ranch 1, to fair sized audience; deserved better. Murray and Mackey 8-13.

POTTSTOWN.—OPERA HOUSE (E. O. Manger, mgr.): The Two Drummers Oct. 28; poor co.; fair sized house. The Girl of the Golden West 30; fine co. and business. Isle of Spice 3. A Knight for a Day 6. Moonshiner's Daughter 9.

GREENVILLE.—LAND OPERA HOUSE (W. H. Miller, mgr.): Graustark 1; very good co. and business. As Told in the Hills 4. Hit in Idaho 8. Climax 9. The Passing Review 10.

ERRIS.—MAJESTIC (John L. Gilson, mgr.): The Merry Widow Oct. 29, 30, to S. B. O.; the best yet. Faust 8. King Casey 11.—**PARK OPERA HOUSE** (John L. Gilson, mgr.): Money and the Woman 1-3; business good; excellent co. The Girl from the U. S. A. 4-6; very good business and co.

WARREN.—WOODARD (J. D. Woodard, mgr.): Coma Brothers' Manikins 1-3. Marie Laurens, Virginia Goodman and co., The Lady and the Tiger. 4-6; Billy Oaks, Price and Nocker, Pauline Fielding and co., The Great Sautell and co.; good bill; excellent patronage.—**LIBRARY THEATRE** (J. D. Woodard, mgr.): The Call of the Wild 6.

SHARON.—OPERA HOUSE (G. B. Swartz, res. mgr.): The Call of the North 2, with Paul Gilmore in the leading roles and Anna Heritage opposite was a grand success. The Merry Widow 4. Passing Review 9. Climax 10.

RENOVO.—THEATRE (T. A. Slattery, res. mgr.): Maloney's Wedding Day Oct. 22; fair, to good attendance. Cambria Alice Society of Wales 29 pleased a large and appreciative audience.—**ITEM:** This was the finest musical organization ever heard in Renovo. Billy the Kid 2; fair, to good attendance. The California Girls 4.

MEKEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter, mgr.): The Climax Oct. 30 pleased small audience. Miss Weber made a hit. The Montana Limited 4-6; good, to fair business. Princess of Patches 8.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinnabrook, mgr.): Joe Horton in The Wandering Musician 1; good co.; fair business. The Flower of the Ranch 5.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): Akey and Akey Oct. 30; very good, to good house. The Flower of the Ranch 3; excellent; to large house. The House of a Thousand Candles 10.

MAHANOV CITY.—OPERA HOUSE (M. C. Kaler, mgr.): Flower of the Ranch Oct. 28 pleased fair house. Broken Idol 20; good co.; well staged and costumed and thoroughly enjoyed by big audience. Three Twins 2; two big houses enthusiastically received. Moonshiner's Daughter 5. Train Robbers 6. Girl of the Golden West 9.

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WELLSBORO.—BACHE AUDITORIUM (Dart and Dart, mgrs.): Out in Idaho Oct. 29; good house; fair performance. Hadley's moving pictures 2; good sized audience. The Stronger Sex 11.

CARBONDALE.—OPERA HOUSE (G. P. Monahan, res. mgr.): The House that Jack Built 4 (local). The House of a Thousand Candles 8.

ASHLAND.—OPERA HOUSE (Harry Landefeld, mgr.): Welsh Singers Oct. 28 (benefit); excellent, to S. B. O. The Flower of the Ranch 29 pleased large audience. House of a Thousand Candles 2; excellent performance, to light business. Frank Deshon in Knight for a Day 4; large and delighted audience.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, mgr.): Faust Oct. 30; good co.; poor business. Merry Widow 3; good co.; S. B. O. Passing Review 8. De Wolf Hopper 10. Climax 11.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Moving pictures and illustrated songs Oct. 25, 26. The Call of the Wild 27; was presented to a large audience; it was well acted and staged. Moving pictures and vande-ville 28-30. The Two Hermans, singing and

dancing comedians, and Will Diamond, original comedian; fair business.

KANE.—TEMPLE (H. W. Sweely, mgr.): Maloney's Wedding Day 2, to light business. Out in Idaho 6. California Girls 10. As Told in the Hills 11. The Climax 13.

TITUSVILLE.—OPERA HOUSE (J. Ruppberg, mgr.): The Regeneration, by Partello Stock co.; excellent play, to good business 1. The Call of the Wild; good, to fair business. A Broken Idol 9. California Girls 11. The Climax 12.

BRADFORD.—THEATRE (Jay North, mgr.): The Merry Widow Oct. 28 pleased packed house. A Broken Idol 6.

SHENANDOAH.—THEATRE (M. J. O'Hara, mgr.): Wildfire Oct. 27 pleased a large audience. Isle of Spice 1, to big business. Moving pictures and vande-ville 2, 3, to good houses. The Girl from the Golden West 6.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): A Good Fellow Oct. 21; good performance and house. Graustark 28 pleased good house.

OIL CITY.—THEATRE (G. W. Lowder, res. mgr.): Graustark Oct. 30; fine co. and pleased fair house. Call of the Wild 2; should have

had big business; nice attraction. Faust 6. Chicago Stock 5-13.
POTTSVILLE.—ACADEMY (Charles Hausmann, mgr.): Isle of Spice 4. The Moonshiner's Daughter 9.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): The Old Homestead Oct. 28 to fair house. The Girl from Rector's 29; fair co.; S. R. O. house. William O'Leary in The Patriot 3. Delighted fair house. This Woman and This Man 4. Ten Nights in a Bar Room 6.
WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Moving pictures 2, 3. This Woman and This Man 5.—NEW BLOU (George A. Haley, mgr.): continues to do good business with pictures and vaudeville.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Lion and the Mouse was well played Oct. 27; fair house. Norman Hackett as Beau Brummel 28; light business owing to counter attractions of Festival Week. Fair in Full 29 and matinee; strong play and co. to fair audiences. Fritz Schell in The Prima Donna 30 packed the house. Climax 3, 4. Fluffy Ruffles 5.
COLUMBIA.—THEATRE (F. L. Brown, mgr.): Fritz Schell Oct. 28; excellent; to S. R. O. Climax 31, 1 (matinee) delighted three full houses. Florence Gear 2, 3 (matinee); good; to crowded houses. Arcadian Musical Comedy co. 4, 5.—GRAND (Carl Dayenport, mgr.): The Willie Comedies co. 1-6; to full houses.—LYRIC (C. E. Kessauick, mgr.): The Columbia Stock co. 1-6; to good business.
FLORENCE.—AUDITORIUM (F. Brand and G. Brown, mgrs.): John Griffith in Macbeth Oct. 29; fair house; good performance. John Griffith in The Belle 30; fair house; very good. The Arcadian Musical Comedy co. 21. Outfitter Amusement Carnival 1-7. Little Johnny Jones Carnival co. 8-15.
DARLINGTON.—THEATRE (Hewitt and Wittever, mgrs.): John Griffith in Macbeth Oct. 28 to good house. Arcadian Comedy co. 1. Pleased good house. Lena Rivers 11. Servant in the House 14.
ADRIANVILLE.—OPERA HOUSE (A. B. Cheatham, mgr.): Norman Hackett 1 pleased a fair house; co. fine. Florence Gear in Fluffy Ruffles 15.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher, mgr.): Mollie Bawn Oct. 28; fair co. to good house. Paid in Full 29; strong co.; pleased a good house. Tempest and Sunshine 30; co. pleased good house. The Hughes co. 1-6.
YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): The Williams-Hughes Dramatic co. Oct. 25-30; good business and co. Presented The Gentleman and the Genius. Slaves of Russia. Forsaken. The New Magdalene. The Circus Girl. and A Soldier's Romance. Mollie Bawn 5. The Other Girl 8. Babes in Toyland 10.
WATERTOWN.—GRAND (William Culver, mgr.): Paid in Full Oct. 28; excellent co. and capacity business. A Royal Slave 30 failed to please good business. Hello, Bill. 3. Babes in Toyland 6.

TENNESSEE.

KNOXVILLE.—STAIRS (Fritz Staub, mgr.): Human Hearts Oct. 30; fair performance and business. Tim Murphy 3 in Old Innocence, matinee, and My Boy, night; excellent performances; to good business. Robert H. Mantell in Othello 5. Fritz Schell in The Prima Donna 8. Charles B. Sanford in The Taming of the Shrew 9. The Golden Girl 11. Fred Siblo 16.—BLOU (Fred Martin, mgr.): Opened to good business, with Charlie Temple. 1-6. Severien De Deyn in Pierre of the Plains 5-13. The Squaw Man 15-20.
CHATTANOOGA.—SHUBERT (P. R. Albert, mgr.): A Fool and His Money failed to please poor business Oct. 26. S. Miller Kent in A Dry Town pleased fair business 29. The Show Girl pleased fair business 30. Tim Murphy in My Boy 2. Human Hearts 3, 4. Robert H. Mantell in Romeo and Juliet and Macbeth 5.—BLOU (A. Neal, mgr.): David Hixson in Captain Clay of Missouri pleased fair business 25-30. Severn De Deyn in Pierre of the Plains 1-6. Ray Raymond 8-13.
MEMPHIS.—BLOU (Benjamin M. Stalnack, mgr.): Charley Grapewin in his new comedy, Above the Limit, delighted his houses 1-8. Yorke and Adams 8-13.—LYCETHE (Charles Weiss, mgr.): The Gingerbread Man Oct. 27, 28; to fair business. Louis James, with Sophie James and co., had fine houses 29, 30. The Servant in the House of which much was expected, and from which great pleasure was realized, had excellent business 1-6. Will North and Tyrone Power scored great hits. David Wardell 8-10.
BRISTOL.—HARMING OPERA HOUSE (C. M. Brown, mgr.): The Golden Girl 12.
NASHVILLE.—VENDOME (W. A. Sheets, mgr.): Blanche Walsh in The Test Oct. 23; to two good audiences. The Servant in the House 25-30; capably presented to fair audiences. Tim Murphy 1. Louis James 2, 3. The Golden Girl 5, 6. Fritz Schell 10, 11. David Wardell 12, 13. Olga Netherese 15, 16.—BLOU (Geo. H. Hickman, mgr.): Above the Limit 25-30. Dare Devil Dan 1-6.

TEXAS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Wells, mgr.): Nettie Bourne in The World and a Woman Oct. 24, 25; fair; to fair business. The Girl from Rector's 26, 27. The Land of Nod 28, 29; fair; to fair business. Richard Carr in Mary's lamb 30; played matinee only; was too ill to play night 30; business poor at matinee. A Gentleman from Mississippi 1-3. When His Wife's Away 4. Al. G. Fields Minstrels 6, 7. Polly of the Circus 8-11. The Man of the Hour 12, 13. Al. Wilson 14, 15. Top of the World 16, 17. Royal Italian Opera co. 17-20. Louis James 22, 23. Knight for a Day 24. Charles B. Hanford 25. The Jeffersons 27. Texas 28. Fritz Schell 29. Coban and Harris Minstrels 30-Dec. 1.—EMPIRE (M. E. Brady, mgr.): The Gagon and Pollock Stock co. drew well 24-30; pleased audiences; playing A Play Without a Name, written by Bert C. Gagon, and he offered \$50 to the person suggesting a suitable name; prize awarded 1. The Ensign

31-6.—UNDER CANVAS (Dr. H. D. Rucker, mgr.): The Tent Theatre did not do well 24-30 with the Dr. H. D. Rucker Korak co.
EL PASO.—CRAWFORD (Frank Rich, mgr.): North Brothers' Stock co. (F. C. Carter, owner, and A. S. Lewis, mgr.). The Wolf Oct. 25-31. Girls 1-7.—ITEM: While we are so far from New York as it is possible to get, and still be in the United States, we'll have the stock co. has the distinction of being the first stock co. to secure the rights to the above two plays, so we are not so far behind the times. Business splendid and the outburst of applause that greets the members at each performance attests to their popularity.—EL PASO (Frank Rich, mgr.): The Land of Nod 21. The Girl Question 11, 12.—MAJESTIC (Frank Rich, mgr.): The Property Boy 25-31. Subject for Dissection 1-7. The popularity of Genevieve De Le Cour is what crowds this house nightly, notwithstanding she has been here four months. She wears well and the patrons never tire of her.

DALLAS.—OPERA HOUSE (Geo. Anny, mgr.): George Cohan and his excellent co. played to massed audiences, which gave him an enthusiastic reception Oct. 25, 26. Richard Carr and his co. played two nights in Mary's Lamb 27, 28; a fair-sized audience, but pleased one greeted his appearance. Al. Wilson played three nights and matinee to full houses. Polly of the Circus 1-6.—EMPIRE (Guy Woodward, mgr.): Baffles, presented by the Empire Stock co., 1-6; this co. is a well balanced one, and the patrons are the only ones of a stock co. in this vicinity is deservedly large.

BRENNHAM.—OPERA HOUSE (Alex. Simon, mgr.): Robert Dalton 1. Smart Set 5. Harry Bersford 8. Lionel Lawrence co., Forgiven, 20. Missouri Girl 20.—ITEMS: Manager complains of light bookings this season and cannot account for this, as the town is flourishing and business has been good in every line.

AUSTIN.—HANCOCK OPERA HOUSE (Geo. H. Walker, mgr.): The Land of Nod Oct. 25; to good business. The World and Women 26; fair business. The Girl from Rector's 28; good house, but poor attraction. Richard Carr; poor business on account of Ringling Brothers' Circus.

SHERMAN.—OPERA HOUSE (A. R. Saul, mgr.): Grandstar Oct. 28; S. R. O.; audience delighted. Parsifal 29; fair business; pleased. Lionel Lawrence in The Man of Honor 30; light business; pleased.

MARSHALL.—AUDITORIUM (L. A. Meyers, mgr.): Cow Puncher Oct. 25; good business and co. A Man of Honor 29; good business and co. Joe Morris in Too Many Wives 5. Parsifal 9.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines, mgr.): Lionel Lawrence in The Man of Honor 27; to full house; very pleasing performance.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Al. H. Wilson, an established favorite, packed the house and pleased every one Oct. 25. The World and a Woman 29; good play and co. and deserved good patronage.

HONHAM.—STEEGER OPERA HOUSE (Stevenson and Wilson, mgrs.): Man of Honor Oct. 29; light business. Parsifal 1; good business. When Wife's Away 25. Texas 27.

WATERFORD.—HAYNES OPERA HOUSE (Hussell M. Hunter, mgr.): Uncle Joshua Oct. 26; fair co. to light business.

AMARILLO.—GRAND (H. H. Elliott, mgr.): Grandstar Oct. 30; good co. and capacity house. The Lion and the Lamb 1. Second appearance of the Peyton Sisters 2.

VICTORIA.—OPERA HOUSE (H. J. Haenschel, mgr.): A good audience greeted Black Pat's co. Oct. 21 in A Trip to Africa, and they gave a creditable performance.

WICHITA FALLS.—WICHITA (C. W. Bean, mgr.): Parsifal Oct. 27; good co.; fair house. Grandstar 30; good co. and house. Great Divide 3. Albert Taylor co. 5, 6.

VERMONT.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): Keystone Dramatic co. Oct. 25-30; to light business. In the following plays: For Home and Honor. A Prairie Romance, and The Prince of Lairs. Eight Belles 2; excellent; to fair house. Paid in Full 9.

MONTPELIER.—OPERA HOUSE (G. L. Blanchard, mgr.): Traveling Salesman, to a full house, 3; a good performance. The Thief 5. Paid in Full 10. Polly of the Circus 13.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh, mgr.): Keystone Dramatic co. 12; poor co. and business. Eight Belles 5. The Traveling Salesman 8. The Thief 9.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Eight Belles Oct. 29; to good house. Peck's Vaudeville 1-6; to capacity. Paid in Full 6. Traveling Salesman 11.

BRATTLEBORO.—AUDITORIUM (Geo. E. Fox, mgr.): Traveling Salesman Oct. 29; pleased capacity house. Blinnet and Moulton co. 1. The College Girl 2. A Cowboy's Romance 3. Belle of Virginia, and The Governor's Wife; good business.

BELLOWS FALLS.—OPERA HOUSE (J. E. Bronsahan, mgr.): White Squaw 3; small house; fair. The Thief 15.

WHITE RIVER JUNCTION.—THEATRE (A. M. Hall, mgr.): Traveling Salesman 1; packed house; fine attraction. The Thief 4.

WOODSTOCK.—MUSIC HALL (A. R. Morgan, mgr.): Human Hearts Oct. 20; pleased fair house. The Thief 2.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise, mgr.): Fred Noble 1 in his Travel Talks to big house. Robert Mantell 2 in The Merchant of Venice, and Othello; splendid productions to light business. Jacob P. Adler and co. in The Stranger 4. Fred Noble 8.—BLOU (C. I. McKee, mgr.): St. Elmo 1-6 pleased nice business. The Squaw Man 8-13.

STAUNTON.—REVERLEY (Harkness and Shultz, mgrs.): The Servant in the House Oct. 25 to large and well pleased audience. Pickers 1-6. Our New Minister 8. Local 9. Flower of the Ranch 10. Knight for a Day 13. Isle of Spice 17. Paul Gilmore 19. Polly of the Circus 25. Richard Carr 30.

DANVILLE.—ACADEMY (W. S. Harper, mgr.): Salomy Jane Oct. 19. Lena Rivers 25; small business. Round D'O'Glas in Merchant of Venice 29; good co. to small house.

WASHINGTON.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Shenard King Oct. 22, 23; fine production; fair business. Josh Perkins 25; fair co. and business. Victor Moore in The Talk

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of New York 25; fine performance; very good business. Lena Rivers 11. Climax 5. King Dodo 8. Human Hearts 11. Forty-five Minutes from Broadway 15.

EVERETT.—THEATRE (H. R. Willis, mgr.): Chaucer O'Leary Oct. 22; fine co.; big house. John E. Young co. in Lo 23; fair house and good co. Shepherd King 25, 26; good co.; small houses.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore, mgr.): Mrs. Fiske Oct. 28 in Salvation Nell pleased S. R. O. J. E. Dodson 29 got hearty reception, but should have had S. R. O. Maude Adams 30 in What Every Woman Knows drew S. R. O. Holy City 1; fair business. Hair to the Hoar 3. De Wolf Hopper 5. Paid in Full 6. Kirk Brown co. 8-13.—VIRGINIA (Charles A. Feinler, mgr.): Way Down East 1-6; good business. Road to Yesterday 8-10. Candy Kid 11-13.—OPERA HOUSE (Charles A. Feinler, mgr.): Harlequinade. Players 1-6 in Hearts of the Blue Ridge and Black Hand; very good business.—APOLLO (H. W. Rogers, mgr.): Lid Lifters co. to S. R. O. 23-30. Rice and Barton Gaiety co. 1-3; good business. Golden Crook 4-6. Clark's Runaway Girls 8-10. Seribner Oh. You Woman, co. 11-13.

HUNTINGTON.—THEATRE (Joseph R. Giamor, local mgr.): Grace George in A Woman's Way Oct. 15 delighted a large and appreciative audience. The Bar Sinister 16 pleased good business. May La Porte Stock co. in repertoire week of 20; ordinary co. to satisfactory business. Paid in Full 2. The Isle of Spice 4. The Prince Chap matinee and night.

CHARLESTON.—BURLEW (N. S. Burlew, mgr.): Imperial Stock co. Oct. 25-30 pleased fair business with The Wall Street Detective. At Cuy Corners. Hello, Bill. Marching Through Georgia. A Runaway Match. Barlow and Wilson in The Prince Chap 4 and Isle of Spice 5.

PARKERSBURG.—CAMDEN (W. E. Kemmer, mgr.): May LaPorte Stock co. Oct. 25-30, excepting 29, pleased good business. Madame Gadski 29 delighted S. R. O. house. Paid in Full 3. The Heir to the Hoar 8. The Call of the North 13.

FAIRMONT.—OPERA HOUSE (J. E. Powell, mgr.): Wildfire Oct. 28; excellent; to fair house. Quincy Adams Sawyer 30; two medium houses; fair co. Musical local 4. Paid in Full 9. Paul Gilmore in The Call of the North 11.

CLARKSBURG.—OPERA HOUSE (A. J. Smith, mgr.): Wildfire Oct. 29; very good co. to good business. Stetson's U. T. C. matinee and night, 30, to S. R. O. Keyes Sisters Stock co. 1-6. Paid in Full 8. Paul Gilmore 12.

GLEN JEAN.—OPERA HOUSE (J. R. Gunning, mgr.): Barlow and Wilson's Minstrels in packed house 1.—ITEM: Mr. Barlow was in his usual funny mood.

WISCONSIN.

SUPERIOR.—OPERA HOUSE (C. A. Marshall, mgr.): Which was destroyed by fire last Spring, was reopened 1 by Burr McIntosh in A Gentleman from Mississippi to a large and appreciative audience. The new theatre is richly finished and furnished throughout, and is considerably larger than the old one, having a capacity of about 1,500. It is the intention of the management to put on vaudeville between dates of the big road attractions. De Vault's Yiddish Opera co. in The Jewess 2. George Primrose Minstrels 3. Frederick V. Bowers in Commencement Days 4.

RACINE.—THEATRE (Daniel M. Nye, mgr.): Joseph F. Sheehan Oct. 28 in Carmen Oct. 28 was fine; liberal patronage and appreciation shown. Girl That's All the Candy 29 cancelled. Bookstater's Minnie 30, matinee and evening; fine performance and nice audiences. Mandy Green 31, matinee and evening; co. good; patronage liberal. Hickman-Bessy co. opened week's engagement 1 in repertoire and have presented The Sweetest Girl of All and St. Elmo to large attendance. The Arrival of Kitty 8. The College Boy 13. The Bachelor 14. Hired Girl 15. Daniel Boone 16.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman, mgr.): William Owen co. Oct. 25 in Othello pleased fair house. Little Johnny Jones 28; fairly good; big house. Paid in Full 29; capable co., headed by Fritz Williams and Catharine Florence; drew well. Joseph Callahan's Troubadours, vaudeville, 30, 31, pleased good audiences. William Owen co. 2 in As Like It; fair house. Rose Melville in Sis Hopkins 3 drew well and made a hit. U. T. C. 4. Mary Jane's Pa 5. St. Elmo 7.

APPLETON.—THEATRE (Charles A. Takacs, mgr.): The Girl Question Oct. 27; good co. to good business. William Owen to Othello 31; excellent co. to good house. Henry E. Dixer in Mary Jane's Pa 3. Gentleman from Mississippi 7. Grace Hayward Stock co. 15-20.

NEENAH.—THEATRE (F. W. Green, mgr.): Winninger Brothers presented to capacity houses Golden Rule. A Stranger in a Strange Land. A Stubborn Farmer. A Green Warning. Rip Van Winkle and Reaping the Harvest 1-6. The Winninger Brothers' Stock co. is the most popular stock co. in this section and includes Frank John, and Adolph Winninger.

BELOIT.—OPERA HOUSE (R. H. Wilson, mgr.): The Francis Green co. Oct. 26-31 to good houses in The Black Flag. The Country



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Write or wire for time. Season 1909-10.
J. H. FRIEDMAN, Mgr.; Caldwell, Ohio.

Girl A Woman's Sacrifice, and East Lynne.
Rose Melville in Sis Hopkins to good house 1.
Mandy Green 3. Charles Gannon lectures 5, 6.
St. Elmo 10. The Hired Girl 11. The Arrival
of Kitty 12. The Bachelor 15.

PAU CLAIRE.—OPERA HOUSE (C. D. Moon, mgr.): Paid in Full Oct. 27 pleased big
business. Commencement Days Oct. 29; good;
to light house. Grace Hayward Stock co. 31-6.
De Vault's Band 8-10. James K. Hackett 11.
The Alaskan 13. Beverly 14.

FOND DU LAC.—HENRY BOYLE THEA-
TRE (P. R. Fisher, mgr.): Blenden Players
closed a successful week's engagement Oct. 30.
King of Tramps, matinee and night, 6. Gentle-
man from Mississippi 8. A Hired Girl 13.
Max Fugman 22. Lyman H. Howe 30.

PHOTOS WANTED

A large National advertiser can use from 25 to 50 photographs of pretty women. Upwards of \$50,000 will be spent for advertising space in leading magazines. Full-face views, head and shoulders in evening dress or indoor costumes preferred. It is an opportunity to get valuable national publicity free. The advertising is of the highest character, and is dignified and legitimate. Write for full particulars to P.O. Box 118, Detroit, Mich.

new and evening. Just a Woman's Way 31; good business.

CHICKEN—OPERA HOUSE (J. E. Williams, mgr.): Winsinger Brothers Stock co. Oct. 24-30; good business. Plays: John the Janitor; Golden Rule, A Stranger in a Strange Land; A Stubborn Farmer, The Gray Warming, Reaping the Harvest, Hip Van Winkle, The Mysterious Music Master. Mary Jane's Pa 4. The Blasted Players 7.

SHEDDOGAN—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Little Johnny Jones Oct. 27 to good house. Henry E. Dixey in Mary Jane's Pa 31 to large and appreciative audience. Hickman-Bessey co. 7-14. A Gentleman from Mississippi 15.

WYOMING.

LARAMIE—OPERA HOUSE (H. E. Root, mgr.): The Man of the Hour Oct. 30; best of the season, to big business. Sunny Side of Broadway 8. Man on the Box 10.

CHEYENNE—CAPITOL AVENUE THEATRE (Edward F. Stable, mgr.): The Man of the Hour Oct. 30; very good, to good business. Texas 11; poor, to small business. The Soul of a Knight for a Day 6. A Stabrous Underella 10. Sunny Side of Broadway 9. A Gentleman from Mississippi 13. Souza's Band 15. Commencement Days 20. Fifty Miles from Boston 22.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): The Man of the Hour Oct. 30; very good, to big business. The Slave of Russia, and The White Cape, with specialties by Frank Clayton, A. E. Tenny, Schrieber Brothers, Kiar, Urban and Hanson Oct. 28-30. America, hypnotist, and vaudeville co. 1-8; opened to poor house. W. S. Hastings Stock 8-20; co. Isadora Duncan, Lora Dowling, Jera Meredith, Catherine Campbell, Adele Palmer, Harry English, Irving Lancaster, E. L. Delaney, Harry Ford, Ernest W. Sheld, V. C. Price, E. H. Dalton, J. O. Caton. Mr. English is the only member of the cast. Mr. John S. Hastings will present new late successes. Opening bill, Pierre of the Plains 15.

WINNIPEG, MAN.—WINNIPEG (W. H. Lawrence, mgr.): Dark Oct. 25-30.—**GRAND** (W. B. Lawrence, mgr.): Stock co. In Nobody's Claim 25-30. A Man of Mystery 31-5, to big business.—**DOMINION** (W. B. Lawrence, mgr.): Consul, the educated chimpanzee, and an altogether splendid bill played to packed houses all week.—**WALKER** (O. R. Walker, mgr.): Babes in Toyland 25-30; good co.; good business. Winnipeg City Band concert 21. Funtin Farmum 22. Cameo Kirby 3-5. Kara Kenalidonia 22. The Vingar Buyer 8-10. Primrose Minstrels 11-13. Blanche Bates in The Fighting Hope 15-17.

CALGARY, ALTA.—LYRIC (W. B. Sherman, mgr.): The San Francisco Opera co. with Teddie Webb, Mable Day and strong cast; enormous crowd a most successful two weeks' engagement at this house. During their stay they have presented The Gay Parisienne, The Runaway Girl, The Toy Maker, and The Gettish and have been enjoying big houses. Their return after the holidays will be hailed with delight by Calgary patrons. Hortense Nelson and the presenting The Doll's House and Ghosts 1-4.

LONDON, ONT.—OPERA HOUSE (J. D. Sagan, mgr.): Madame Blanche Marchesi Concert co. Oct. 27. Miss Eva Mylott, the Australian contralto, 28. Girls 29; good performance, to fair attendance. Daily in Sweet Innishell 30; two performances, to light business. Havana 1; drew a full house and pleased. The Wolf 3; fair attendance. The Harrier 4. Beverly 5. Henry Woodruff in The Prince of To-Night 6. George Arliss in Septimus 8. St. John's A. C. Club Minstrel (local) 1-5, to capacity.

MONCTON, N. B.—DAVIDSON THEATRE (W. S. Davidson, mgr.): Colonial Stock co. Oct. 25-28, to fair business. Vaudeville and moving pictures 29, 30. The Giths Family in vaudeville and moving pictures 1-6.—**OPERA HOUSE** (Torrie and Winters, mgrs.): Moving pictures 25-30 to light business. Yang-Adams co. in repertoire 1-6.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): The Harrier (Theodore Roberts) 1, 2; all-star co.; excellent; very good business. Girls 3, 6. Polly of the Circus 8-10.—**GRAND OPERA HOUSE** (H. W. Marks, mgr.): Marks Stock co. Indefinite; doing the usual capacity business; very good.

ST. THOMAS, ONT.—GRAND (William Devine, mgr.): The Wolf 1; fair house; good co. Miss James (local) in Popin the Pips 4. Havana 5. The Merry Widow and the Devil 11.

HAMILTON, ONT.—OPERA HOUSE: Blanche Marchesi, assisted by Bram Van Den Berg 1, to good attendance. Havana 2, 3, to packed house. Beverly 4. Delighted large audience. The Harrier 5; drew well.

KINGSTON, ONT.—OPERA HOUSE (D. P. Brantford, mgr.): The Wishing Ring Oct. 27. The Lily and the Prince 28. To fair business. The Harrier 3. A Texas Star 6. George Arliss in Septimus 11.

SHERBROOKE, QUE.—CLEMENT (W. J. Tipter, mgr.): The Man on the Box Oct. 23. Moving pictures between dates. The Traveling Salesman 6.

BRANTFORD, ONT.—OPERA HOUSE (H. C. Johnson, mgr.): Madame Marchesi Oct. 28; fair performance, to poor business. Marguerite Clark in The Wishing Ring 1, to fair business. Havana 4. The Wolf 5. The Merry Widow 6.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox, mgr.): Girls Oct. 30; splendid attraction and good house. Eva Mylott concert 3, small house. Moving pictures and vaudeville other dates; doing great business. The Wolf 4. Havana 10.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Philadelphia, Pa., 1-20.

ALLEN, VIOLA (Liebler and Co., mgrs.): New York City 8-13.

ANGLIN, MARGARET (Louis Nethercole, mgr.): New York City Sept. 20—Indefinite.

ARIZONA (Gus Hill, mgr.): Fall River, Mass., 11.

ARLISS, GEORGE (Harrison Grey Fluke, mgr.): Brantford, Ont., 9. Hamilton 10. Kingston 11. Ottawa 12, 13. Montreal, P. Q., 15-20.

ARSENE LUPIN (Charles Frohman, mgr.): New York City Aug. 16—Indefinite.

AS THE STEEL WENT DOWN (Arthur C. Alston, mgr.): Milwaukee, Wis., 8-13.

AS TOLD IN THE HILLS (W. F. Mann, owner): Erie, Pa., 8-10. Kane 11. Johnsonburg 12. Salamanca, N. Y., 15. Smithport, Pa., 15. Olean, N. Y., 16. Jamestown 17. Westfield 18. Dunkirk 19. Olean Falls 20.

AT CRIPPLE CREEK (Chas. H. Wuers, prop.): Ashland, O., 10. Akron 11-13. Ashabula 10. Conneaut 10. Niagara Falls, N. Y., 17. Brantford, Ont., 18. Hamilton 19, 20.

BANKER'S CHILD (Harry Shannon, mgr.): Timb, O., 11. Chicago 12. Mansfield 13. Shelby 14. Crestline 16. Bucyrus 17. Mt. Gilead 18. Marion 20.

BATES, BLANCHE (David Belasco, mgr.): Helena, Mont., 9. Billings 10. Fargo, N. D., 12. Grand Forks 13. Winnipeg, Man., 15-17. Duluth, Minn., 19-20.

BELLEVUE, KYLIE (Charles Frohman, mgr.): New York City Oct. 25—Indefinite.

BEN-HUR (Klaw and Erlanger, mgrs.): Chicago, Ill., 1-27.

BEHNSFORD HARRY (Edgar Forrest, mgr.): Austin, Tex., 9. Waco 10. Marlin 11. Ft. Worth 12. Wichita Falls 13. Oklahoma City, Okla., 14, 16. El Paso 16. Kingfisher 17. Guthrie 18. Shawnee 19. Chickasaw 20. Enid 21.

BEVERLY (Eastern: Delamater and Norris, inc., mgrs.): Flint, Mich., 9. Charlotte 10. Jackson 11. New Water 12. Kalamazoo 13. Chicago, Ill., 14-20.

BEVERLY (Western: Delamater and Norris, inc., mgrs.): Sioux City, Ia., 8, 9. Mason City 10. Manhattan, Minn., 11. Austin 12. Chippewa Falls, Wis., 13. Eau Claire 14. La Crosse 15. Stillwater, Minn., 16. Hibbing, Minn., 20.

BILLY THE KID (Eastern: Chas. H. Wuers, mgr.): Greenwich, N. Y., 9. Glens Falls 10. Ticonderoga 11. Troy 13. Granville 15. Batavia, Vt., 16. Burlington 17. Montpelier 18. Barre 19. Sherbrooke, P. Q., 20.

BILLY THE KID (Western: Chas. H. Wuers, mgr.): Dubois, Pa., 10. Punxsutawney 11. Blairsville 12. Latrobe 15. Somerset 16. Myerdale 17. Conneville 18. Mt. Pleasant 19. Uniontown 20.

BLUE MOUSE (Sam S. and Lee Shubert, inc., mgrs.): 1. 1-13.

BLUE MOUSE (Sam S. and Lee Shubert, inc., mgrs.): Boston, Mass., Oct. 18-Nov. 20.

BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Natchez, Miss., 9. Brookhaven 10. Yamac 11. Vicksburg 12. Greenville 13. Memphis, Tenn., 15, 20.

BREWSTER'S MILLIONS (J. H. Livingston, mgr.): Jersey City, N. J., 8-13.

BROADWAY AFTER DARK (A. H. Woods, mgr.): Boston, Mass., 8-13. Worcester 13-20.

BURKE, BILLIE (Charles Frohman, mgr.): Chicago, Ill., 1-13.

CALL OF THE WILD (Betts and Fowler, mgrs.): Johnsonburg, Pa., 9. St. Marys 10. Wellsville, N. Y., 12. Dover 13. Waverly 15. Olean 16. Rome 17. Utica 18. Ithaca 19. Auburn 20.

CHECKERS (Stair and Haylin, mgrs.): Chicago, Ill., 7-13. St. Louis, Mo., 14-20.

CIRQUE MAN (Klaw and Erlanger, mgrs.): Baltimore, Md., 8-13.

CLANSMAN (H. E. Brennan, mgr.): Paterson, N. J., 8-10.

CLARK, MARGUERITE (The Shuberts, mgrs.): Chicago, Ill., 7-20.

CLIMAX, THE (Joseph Weber, mgr.): Chicago, Ill., Aug. 3—Indefinite.

CLIMAX, THE (Joseph Weber, mgr.): New York City Aug. 2—Indefinite.

CLIMAX, THE (Joseph Weber, mgr.): Baltimore, Md., 8-13.

CLIMAX, THE (Joseph Weber, mgr.): London, Eng., Sept. 6—Indefinite.

CLIMAX, THE (Joseph Weber, mgr.): Pullman, Wash., 8, 9. Lewiston, Ida., 10, 11. Colfax, Wash., 12, 13.

CLIMAX, THE (Middle Western: Joseph Weber, mgr.): Warren, O., 9. New Castle, Pa., 10. Youngstown, O., 11. Southern: Joseph Weber, mgr.): Savannah, Ga., 8, 9. Brunswick 10.

CLIMAX, THE (Joseph Weber, mgr.): Jacksonville, Fla., 11-13. Tampa 15, 16. St. Augustine 17. Waycross, Ga., 18. Cordelle 19. Americus 20.

CLIMAX, THE (Pennsylvania: Joseph Weber, mgr.): Greenville, Pa., 9. Sharon 10. Frankton 11. Tinsville 12.

CLIXTON, WALTER (Kennett Square, Pa., 9. Towards 10. Honesdale 11. Lansford 12. Newport 13. Chambersburg 15. Lehighton 16. Lock Haven 17. Pileas 18. Bradock 19.

COAST OF CHANCE (George H. Brennan, mgr.): Montreal, P. Q., 8-13.

COLLIER, WILLIAM (Charles Frohman, mgr.): Lewiston, Me., 9. Lawrence, Mass., 10. Lowell 11. Salem 12. Worcester 13. New York City 15-20.

CONVICT 999 (A. H. Woods, mgr.): Baltimore, Md., 8-13. Brooklyn, N. Y., 15-20.

CONVICT'S SWEETHEART (A. H. Woods, mgr.): Syracuse, N. Y., 8-10. Cleveland, O., 15-20.

COUNTRY KID (H. B. Whitaker, mgr.): Washington, Ind., 9. Petersburg 10. Mt. Vernon 11. Morgantown, Ky., 15. Marion 16. Princeton 17. Mayfield 18. Paducah 19. Cairo, Ill., 20.

COUNTY SHERIFF (Wee and Price, mgrs.): Fishkill, N. Y., 9. Danbury, Conn., 10. Fall River, Mass., 13. Attleboro 15. Bristol, R. I., 16. New Bedford, Mass., 17. Brockton 18. Newport, R. I., 19. Rockland, Mass., 20.

COWBOY AND THE THIEF (Ed Rowland, Jr., mgr.): Philadelphia, Pa., 8-13.

COWBOY GIRL (Kilroy and Britton, mgrs.): St. Joseph, Mo., 7-10. Omaha, Neb., 11-13. Kansas City, Mo., 14-20.

COW PUNCHER (Central: W. F. Mann, owner): Bastrop, Tex., 9. Lagrange 10. Gonzales 11. Hallettsville 12. Cooper 13. Yorktown 14. Corpus Christi 15. Beeville 16. Coliad 17. Victoria 18. El Campo 19. Bay City 20.

CRANE, WILLIAM H. (Charles Frohman, mgr.): St. Louis, Mo., 7-13. Chicago, Ill., 15-20.

CHERIE SLAVE'S REVENGE (A. H. Woods, mgr.): Holyoke, Mass., 8-10. Springfield 11-13. Montreal, P. Q., 15-20.

CHOSMAN, HENRIETTA (Maurice Campbell, mgr.): St. Louis, Mo., 7-13. Cairo, Ill., 15. Paducah, Ky., 16. Evansville, Ind., 17. Louisville, Ky., 20.

CHRY, BABY (C. W. Mercer, mgr.): Nashville, Ill., 9. Tusculum 11. Sullivan 12.

DALTON, ROBERT (John W. Hankin, mgr.): Marlin, Tex., 9. Waco 10. Corsicana 11. Hillsboro 12. Washachie 13. Ennis 15. Terrell 16. Greenville 17. Sulphur Springs 18. Commerce 19. Clarksville 20.

DAILY, ARNOLD (Liebler and Co., mgrs.): Washington, D. C., 8-13.

DAILY, BERNARD (A. E. Caldwell, mgr.): Jackson, Mich., 9. Kalamazoo 10. Grand Rapids 11-13. Doravac 15. South Bend, Ind., 16. Valparaiso 17. Joliet, Ill., 18. Elgin 19. Aurora 20. Waukegan 21.

DANIEL BOONE ON THE TRAIL (Eastern: Boone Amusement Co., mgrs.): Sheffield, Ill., 9. Geneseo 10. Moline 11. Muscatine, Ia., 12. Davenport 13.

DANIEL BOONE ON THE TRAIL (Central: J. W. Clinton, mgr.): Clarksville, W. Va., 9. Monongahela, Pa., 10. Grafton, W. Va., 11. Mannington 12. Fairmont 13. Morgantown 14. Philippi 16. Buchanan 17. Hendrix 18. Parsons 19. Davis 20.

DAVID COPPERFIELD (Edward C. White, mgr.): Dayton, O., 8-10. Columbus 11-13.

DEADWOOD DICK'S LAST SHOT (Chas. H. Wuers, mgr.): Easton, Pa., 9. Allentown 10. So. Bethlehem 11. Harrisburg 12. 13. Tamaqua 15. Lansford 16. Hazleton 17. Mahanoy City 18. Pottsville 20.

DEVOY, EMMETT (W. G. Smyth, mgr.): Chico, Cal., 9. Eugene, Ore., 11. Albany 12. Salem 13. Portland 14-20. Astoria 21.

DIXIE, HENRY E. (Henry W. Savage, mgr.): St. Paul, Minn., 11-14. Duluth 15, 16. Grand Forks 17. Winnipeg, Man., 18-20.

DODGE, SANFORD (B. S. Ford, mgr.): Nephil, U. 10, 11. Richfield 15, 16. Provo 22, 23.

DODSON, J. E. (Cohan and Harris, mgrs.): New York City 8-13.

D'OLIVE, EDWARD (Guy F. Gregg, mgr.): Huntsville, Ala., 9. Florence 10. Jackson, Tenn., 11. Corinth, Miss., 12. Aberdeen 13. Columbus 15. Starkville 16. Clarkdale 17. Greenville 18. Prescott, Ark., 19. Camden 20.

DOLLAR MARK (William A. Brady, mgr.): Rochester, N. Y., 8-13.

DREW, JOHN (Charles Frohman, mgr.): New York City Sept. 6—Indefinite.

EARTH, THE (Henry B. Harris, mgr.): Chicago, Ill., Nov. 7—Indefinite.

EAST LYNNE (Wm. A. Tully, mgr.): Sidney, O., 9. Mechanicsburg 10. Bellefontaine 11. Marion 12. Lorain 13. Akron 15-17.

EAST LYNNE (Jos. King, mgr.): Norwich, Conn., 9. New London 10. Southbridge, Mass., 11. Woonsocket, R. I., 12. Attleboro, Mass., 13. Fall River 15, 16. Brockton 17. Plymouth 18. Taunton 19. Newport, R. I., 20.

EDSON, ROBERT (Henry B. Harris, mgr.): Chicago, Ill., 8-13.

ELI AND JANE (Harry Green, mgr.): Texarkana, Tex., 10. De Queen, Ark., 11. Meza 12. Heavener, Okla., 13. Van Buren, Ark., 20.

ELLIOTT, MAXINE (George A. Appleton, mgr.): Cleveland, O., 8-13. Pittsburgh, Pa., 15-20.

ETC WITNESS (Jackson and Manley, mgrs.): Chattanooga, Tenn., 15-20.

FARMER'S DAUGHTER (Ed Anderson, mgr.): Plainview, Neb., 9. O'Neill 10. Alliance 11. Neligh 12. Tilden 13. Westpoint 14. Wisner 15. Scribner 16. Dodge 17. Newman Grove 18. Albion 19. Genoa 20.

FAUST (Olga Verne White, prop.): Omaha, Neb., 7-10. Sheldon, Ia., 11. Sioux Falls, S. D., 12. Mitchell 13. Waterville, Ia., 15. Waukegan 16. Webster 17. Jefferson 18. Boone 20. Des Moines 21-24.

FAYERSHAM, WILLIAM (Frank J. Wiltach, mgr.): New York City Oct. 28—Indefinite.

FIGHTING PARSON (W. F. Mann, owner): Armour, S. D., 9. Parkston 10. Mitchell 11. Litcher 12. Mt. Vernon 13. White Lake 15. Kimball 16. Alexandria 17. Bridgewater 18. Akron, Ia., 19. Sioux Falls, S. D., 20.

FIGMOR, MAX (John Cort, mgr.): Des Moines, Ia., 8, 9. Iowa City 10. Cedar Rapids 11. Mason City 12. Mankato, Minn., 13. Owatonna 15. Winona 16. La Crosse, Wis., 17. Dubuque, Ia., 18. Clinton 19. Madison, Wis., 20.

FIND, EVELYN (Southern: Clay T. Finck, mgr.): Monroe, La., 9. Madison 10. Marietta 11. Milledgeville 12. Sparks 13.

FINKE, MRS. (Harrison Grey Fluke, mgr.): Dayton, O., 9. Ft. Wayne, Ind., 10. South Bend 11. Grand Rapids, Mich., 12, 13. Detroit 15-17. Kalamazoo 18. Battle Creek 19. Jackson 20.

FOR BETTER—FOR WORSE (Liebler and Co., mgrs.): Providence, R. I., 9-13.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York City Sept. 6—Indefinite.

FORTY-FIVE MINUTES FROM MAIN STREET (Buffalo, N. Y., 8-10.

FOURTH ESTATE (Liebler and Co., mgrs.): New York City Oct. 5—Indefinite.

FURNISHED ROOM IN FORTY-FIFTH STREET (A. H. Woods, mgr.): Philadelphia, Pa., 1-13.

GALLANT, BERTHA (Sam S. and Lee Shubert, inc., mgrs.): Brooklyn, N. Y., 8-13.

GAMBLER OF THE WEST (A. H. Woods, mgr.): Detroit, Mich., 7-13. Buffalo, N. Y., 15-20.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Boston, Mass., Sept. 20—Indefinite.

GENTLEMAN FROM MISSISSIPPI (Western: Brady and Grismer, mgrs.): Denver, Colo., 8-13.

GEORGE, GRACE (Wm. A. Brady, mgr.): Boston, Mass., 1-13.

GILMORE, BARNEY (Haylin and Nicolai, mgrs.): Cincinnati, O., 7-13. Louisville, Ky., 14-20.

GILMORE, PAUL (A. J. Spencer, mgr.): Kansasville, O., 9. Marietta 10. Fairmont, W. Va., 11. Clarksville 12. Parkersburg 13. Huntington 15. Charleston 16. Hinton 17. Clifton Forge, Va., 18. Staunton 19. Bluefield, W. Va., 20.

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GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Pittsburgh, Pa., 8-13. Cincinnati, O., 14-20.

GIRL AND THE GAWK (Will H. Locks, mgr.): Rock Rapids, Ia., 9. Canton 10. Akron 11. Hawarden 12. Elk Point, S. D., 13.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Philadelphia, Pa., 10-20.

GIRL FROM U. S. A. (Central: Harry Scott, mgr.): Madison, S. D., 9. Plandreau 10. Pipestone, Minn., 11. Montevideo 12. Milbank, S. D., 13. Willmar, Minn., 13. Benson 16. St. Cloud 17. Fergus Falls, S. D., 18. Wahpeton 19. Lisbon, N. D., 20.

GIRL FROM U. S. A. (City: Harry Scott, mgr.): Buffalo, N. Y., 8-13. Rochester 15-17. Syracuse 18-20.

GIRL FROM U. S. A. (Eastern: Harry Scott, mgr.): W. Frankfort, Ill., 9. Marion 10. Cobden 11. Anna 12. Cairo 13. Paducah, Ky., 15. Herrin, Ill., 16. Harrisburg 17. Olney 18. Arthur 19. Danville 20.

GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Spring Valley, Minn., 9. Waton 10. Austin 11. St. Peter 12. Albert Lea 13. La. Fairmont 15. Worthington 16. Laverne 17. Rock Rapids, Ia., 18. Sioux Falls, S. D., 19. Canton 20.

GIRL OF EAGLE RANCH (Kelly and Brennan, mgrs.): Flora, Ind., 11. Monticello 13. Piper 15. Hamilton 17. Kentland 18. Ellettsburg, Ia., 19. Fairbury 20.

GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Pittsburg, Mo., 10. Scranton 11. Binghamton, N. Y., 12. Honesdale, Pa., 13. Carbondale 15. Danville 16. Lebanon 17. Lancaster 18. York 19. Harrisburg 20.

GIRL OF THE MOUNTAINS (D. H. Wee, mgr.): Lansford, Pa., 10. Tamaqua 11. Lancaster 13. Kutztown 15. E. Stroudsburg 16. Bangor 17. Easton 19. Allentown 20.

9. Torrington 10. Westfield, Mass. 11. Northampton 12. Pittsfield 13. Dalton 15. Great Barrington 16.

HOUSE OF A THOUSAND CANDLES (Southern: N. Appell, mgr.): Allentown, Pa., 9. Carlisle 10. Frederick, Md., 11. Chambersburg, Pa., 12. Rossmore, Va., 13. Clifton Forge 15. Covington 16. Bluefield, W. Va., 17. Lynchburg, Va., 18.

HOUSE OF A THOUSAND CANDLES (L. E. Pond, mgr.): Pawnee City, Neb., 9. Wymore 10. Fairbury 11. Holdrege 12. McCook 13. Horton, Kan., 15. Concordia 16. Clay Center 17. Manhattan 18. Salina 19. Junction City 20.

HUMAN HEARTS (Southern: W. F. Nankerville, mgr.): Decatur, Ala., 9. Corinth, Miss., 10. Water Valley 11. Durant 12. Yocco City 13. Starkville 15. Macon 16. Aberdeen 17. Tupelo 18. Birmingham, Ala., 19. 20.

HUMAN HEARTS (Western: Wm. F. Riley, mgr.): Dayton, Wash., 9. Wabash 10. No. Yakima 11. Ellensburg 12. Cle Elum 13. Aberdeen 14. Hoquiam 15. Olympia 16. Montesano 17. Everett 18. New Westminster, B. C., 19. Blaine, Wash., 20.

IDOLS (Walter N. Lawrence, mgr.): New York City Nov. 1—Indefinite.

IN OLD KENTUCKY (A. W. Dinkwall, mgr.): Oakland, Cal., 8-13. San Jose 14. Stockton 15. Fresno 16. Bakersfield 17. Riverside 18. Santa Ana 19. San Diego 20.

IN THE CHIEF OF THE CARRIAGE (Baker and Castle, mgrs.): Chicago, Ill., 7-13. South Bend, Ind., 15. Dowagiac, Mich., 16. Charlotte 17. Jackson 18. Lansing 19. Port Huron 20. Pontiac 21.

IN WYOMING (H. E. Pierce, mgr.): Wallace, Ida., 9. Missoula, Mont., 10. Hamilton 11. Stevensville 12. Victor 13. Great Falls 14. Helena 15. Roseman 16. Big Timber 17. Billings 18. Sheridan, Wyo., 19. Gillette 20. Alliance, Neb., 22.

IN WYOMING (Eastern: East St. Louis, Ill., 7-10.

IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York City Aug. 24—Indefinite.

ISRAEL (Charles Frohman, mgr.): New York City Oct. 25—Indefinite.

JAMES LOUIS (Branch O'Brien, mgr.): Evansville, Ind., 9. Paducah, Ky., 10. Cairo, Ill., 11. Jonesboro, Ark., 12. Little Rock 13. Monroe, La., 15. Shreveport 16. Beaumont, Tex., 17. Orange 18. Galveston 19. Houston 20.

JEFFERSON, JOSEPH AND WILLIAM W. (Albert Dorris, mgr.): Lake Charles, La., 9. Orange, Tex., 10. Beaumont 11. Galveston 12. Palestine 13. Sulphur Springs 15. Denison 16. Oklahoma City, Okla., 17. Guthrie 18. El Reno 19. Tulsa 20.

JUST A WOMAN'S WAY (Co. A: S. W. Pascoe, prop.): Gillespie, Ill., 9. Raymond 10. Greenfield 11. Carrollton 12. Edwardsville 13. Marietta 15. Coulterville 16.

JUST A WOMAN'S WAY (Co. B: S. W. Pascoe, mgr.): Ames, Ia., 9. Nevada 10. Grand Junction 11. Boone 12. Knoxville 13. Des Moines 14-17.

KIDNAPPED FOR A MILLION (Eastern: E. H. Perry, mgr.): Christiana, Ill., 9. Sidel 10. Mahomet 12. Rantoul 13. Saybrook 16. Pontiac 18. Coal City 19. Springfield 21.

KIDNAPPED FOR A MILLION (Western: E. H. Perry, mgr.): Cedar Rapids, Iowa, 10. Elmrose 12. Fairgrafe 13. Ulysses 17. Milford 18. Cortland 19. Wymore 20.

KING OF BIGAMISTS (A. H. Woods, mgr.): Newark, N. J., 8-13. Paterson 15-17. Camden 18-20.

KOCH, HUGO B. (L. E. Pond, mgr.): Pawnee, Neb., 9. Wymore 10. Fairbury 11. Holdrege 12. McCook 13. Horton, Kan., 15. Concordia 16. Clay Center 17. Manhattan 18. Salina 19. Junction City 20.

LACKAYE, WILTON (Lieber and Co., mgrs.): Pittsburgh, Pa., 8-13.

LAWRENCE, LIONEL (S. H. Joffe, mgr.): Palestine, Tex., 9. Hear 10. Bryan 11. Calvert 12. Mexia 13. Hillsboro 15. Martin 16. Waco 17. Taylor 18. Austin 19. Brenham 20. Houston 21.

LENA RIVERS (Coast: Barton and Wiswell, mgrs.): Seattle, Wash., 8-13. Hillsboro, Ore., 15. McMinnville 16. Corvallis 17. Albany 18. Eugene 19. Salem 20.

LENA RIVERS (Central: P. W. McIntosh, mgr.): Carleton, Neb., 9. Belvidere 10. Alexandria 11. Beatrice 13. Wymore 15. Du Bois 16. Sabetha, Kan., 17. Hiawatha 18. Holton 19. Atchison 20.

LILY AND THE PRINCE (Frank Holland, mgr.): Carleton Place, Ont., 9. Arnprior 10. Cornwall 12. Brockville 13. Napanee 15. Picton 16. Trenton 17. Cobourg 18.

LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Pittsburgh, Pa., 8-13. Toledo, O., 15-20.

LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): Milledgeville, Ga., 9. Griffin 10. Columbus 11. Americus 12. Albany 13. Thomasville 15. Troy, Ala., 16. Eufaula 17. Union Springs 18. Montgomery 19. Selma 20.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Seattle, Wash., 7-20.

LOST TRAIL (Willis Amusement Co., props.): Youngstown, O., 8-10.

MADAME X (Henry W. Savage, mgr.): Chicago, Ill., Sent. 19—Indefinite.

MAN OF THE HOUR (Eastern: Brady and Grismer, mgrs.): Providence R. I., 8-13.

MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Los Angeles, Cal., 8-13. San Diego 14. Redlands 15. Bakersfield 16. Fresno 17. Oakland 18-20.

MAN ON THE BOX (Central: Trousdale Bros., mgrs.): Oberlin, Kan., 9. Jennings 10. Logan 12. Kirwin 13.

MANNING, MARY (The Shuberts, mgrs.): Detroit, Mich., 8-13.

MANTRELL, ROBERT (William A. Brady, mgr.): Atlanta, Ga., 8-13.

MARRIED IN HASTE (W. F. Mann, owner): Birmingham, Ala., 9. Washington 10. Des Moines 11-13. Keystone 14. Anamosa 15. Monticello 16. Manchester 17. Independence 18. Oelwein 19. Waterloo 20. Marshalltown 21.

MASON, JOHN (Sam S. and Lee Shubert, inc., mgrs.): New York City 8-20.

MEADOWBROOK FARM (W. F. Mann, owner): Madisonville, Ky., 9. Warlington 10. Greenville 11. Russellville 12. Clarksville, Tenn., 13. Milan, Ky., 15. Fulton 16. Union City, Tenn., 17. Hickman, Ky., 18. Hambolt, Tenn., 19. Jackson 20.

MELVILLE, ROSE (J. R. Stirling, mgr.): St. Paul, Minn., 7-13. Minneapolis 14-20.

MILNARD AND BOULDER (Harry Bonclers, mgr.): Onondaga, N. Y., 9. Richfield Springs 10. Little Falls 12. 13. Randolph, Vt., 15. Ft. Henry, N. Y., 16. Glen Falls 17. Pittsfield, Mass., 18. North Adams 19. Danbury, Conn., 20.

MILLER, HENRY (Henry Miller Co., mgrs.): London, Eng., Sept. 15—Indefinite.

MISSOURI GIRL (Joe Rith, mgr.): Palestine, Tex., 9. Teague 11. Mexia 12. Corsicana 13.

MOLLY BAW (Horton Nixon, mgr.): Cherokee, Ia., 9. Correctionville 10. Missouri Valley 11. Hastings, Neb., 13. Grand Island 14.

MOONSHINER'S DAUGHTER (R. G. Kingston, mgr.): Pottstown, Pa., 9. Hagerstown 10. Phoenixville 11. West Chester 13. Downingtown 15. Lebanon 16. Columbia 17. Hagerstown 18. 20.

MOORE, EUGENE (Fred G. Conrad, mgr.): Hartford City, Ind., 9. Shelbyville 10.

MRS. DAKON (The Shuberts, mgrs.): Buffalo, N. Y., 11-13.

MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgrs.): Buffalo, N. Y., 8-13.

MY BOY JACK (Henry C. Nickles, mgr.): Edinburg, Ind., 10. Franklin 11. Shelbyville 12. Lebanon 13. Tipton 15. Union City 16. Hartford City 17. Bluffton 18. Decatur 19. Angola 20.

MY FAIRER'S GIRL (Chas. E. Blaney Amusement Co., mgrs.): Louisville, Ky., 1-13. St. Paul, Minn., 14-20.

NETHERSOLE OLGA (Wallace Munroe, mgr.): Pensacola, Fla., 9. Montgomery, Ala., 10. Selma 11. Birmingham 12. Chattanooga, Tenn., 13.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Victor, Colo., 9. Pueblo 10. Colorado Springs 11. F. Collins 12. Boulder 13. Denver 14.

ON THE SUWANNEE RIVER (A. B. Warner, mgr.): Chicago, Ill., 7-13.

ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Des Moines, Ia., 7-10. Chicago, Ill., 14-20.

OUR NEW MINISTER (Jos. Conyers, mgr.): Bedford City, Va., 9. Roanoke 10. Bluefield, W. Va., 11. Pulaski, Va., 12. Clifton Forge 13.

PAID IN FULL (Astor: Wagenhals and Kemper, mgrs.): Columbus, O., 8. 9. Springfield 10. Dayton 11. Toledo 12. 13. Pittsburgh, Pa., 15-20.

PAID IN FULL (Atlantic: Wagenhals and Kemper, mgrs.): Albany, Ga., 9. Americus 10. Cordele 11. Columbus 12. Macon 13. Atlanta 15-18. Knoxville, Tenn., 19. 20.

PAID IN FULL (Coast: Wagenhals and Kemper, mgrs.): Grand Island, Neb., 9. Lincoln 10. Fremont 11. Council Bluffs, Ia., 12. Sioux City 13. Omaha, Neb., 14. 15. Nebraska City 17. Beatrice 18. Hastings 19. Kearney 20.

PAID IN FULL (Eastern: Wagenhals and Kemper, mgrs.): Barre, Vt., 9. Montpelier 10. Plattsburg, N. Y., 11. Ogdensburg 12. Oswego 13. Watertown 14. Rome 15. Canastota 17. Johnstown 18. Oneonta 19. Kingston 20.

PAID IN FULL (Western: Wagenhals and Kemper, mgrs.): Fairmont, W. Va., 9. Connellsville, Pa., 10. Greensburg 11. Waynesburg 12. McKeesport 13. Steubenville, O., 15. E. Liverpool 16. Rochester, Pa., 17. Beaver Falls 18. New Castle 19. Franklin 20.

PAIR OF COUNTRY KIDS (O. Jay Smith, mgr.): Saint Regis Falls, N. Y., 9. Tupper Lake 10. Lake Placid 11. Saranac Lake 12. Malone 13. Au Sable Forks 15. Keewille 16. Minerville 17. Ticonderoga 18. Middleburg, Vt., 19. 20.

PAIR OF COUNTRY KIDS (Western: H. W. Link, mgr.): Knoxville, Ia., 9. Indianapolis 10. Osceola 11. Creston 13.

PERKINS, CHIC (Frank G. King, mgr.): Alta, Ia., 8. 9. Newell 10. 11. Spencer 12. 13. Milford 15. Algona 16. 17. De Moines 18. 19. St. Ansgar 20.

PIERRE OF THE PLAINS (A. H. Woods, mgr.): Knoxville, Tenn., 8-13. Nashville 15-20.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Austin, Tex., 9. San Antonio 10-13. Galveston 15. 16. Houston 17-19. Beaumont 20. Lake Charles, La., 21.

POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Columbus, Ind., 9. Bloomington 10. Bedford 11. Princeton 12. Vincennes 13. Robinson, Ill., 15. Paris 16. Charleston 17. Pana 18. Belle-ville 19. Centerville 20.

POYNTER, BEULAH (Barton Nixon, mgr.): Kansas City, Mo., 7-13. St. Joseph 14-17.

PRINCE CHAP (Charles Emerson Cook, mgr.): Bluefield, W. Va., 9. Bedford City, Va., 10. Roanoke 11. Richmond 12. Norfolk 13.

PRINCESS OF FATCHES (Wm. J. Nodine, mgr.): Ada, O., 9. Kenton 10. Galion 11. Wadsworth 12. Ashland 13.

QUEEN OF THE OUTLAW CAMP (A. J. Spencer, mgr.): New York City 8-13. Philadelphia, Pa., 15-20.

QUEEN OF THE SECRET SEVEN (A. H. Woods, mgr.): Cleveland, O., 8-13. Detroit, Mich., 14-20.

REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Springfield, Mass., 16.

RIGHT OF WAY (Fred Block, mgr.): Wheeling, W. Va., 8-10. Youngstown, O., 11-13. Brook-lyn, N. Y., 14-20.

RIVER PIRATES (A. H. Woods, mgr.): Philadelphia, Pa., 8-13. Pittsburgh 15-20.

ROAD TO YESTERDAY (Wallace Sackett, mgr.): Wheeling, W. Va., 8-10. Chicago, Ill., 11-13.

ROBERTS, THEODORE (Klaw and Erlanger, mgrs.): Toronto, Ont., 8-13. Buffalo, N. Y., 15-17. Syracuse 18-20.

ROBERTSON, DONALD: Chicago, Ill., Oct. 18—Indefinite.

ROBERTSON, FORBES (Sam S. and Lee Shubert, inc., mgrs.): New York City Oct. 4—Indefinite.

ROBSON, ELEANOR (Lieber and Co., mgrs.): Chicago, Ill., Oct. 25-13.

ROBSON, MAY (L. S. Sire, mgr.): Martinsburg, W. Va., 9. Hagerstown, Md., 10. Cumberland 11. Chambersburg 12. Potosi 13. Wild City 15. Belle Fourche 16. Deadwood 17. Sturgis 18. Lead 19. Edgemont 20. Ft. Robinson, Neb., 22. Chadron 23.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Brooklyn, N. Y., 8-13.

SAL TIRACRU'S GAL (A. H. Woods, mgr.): Indianapolis, Ind., 11-13. St. Louis, Mo., 14-20.

SALOMY JANE (A. G. Delamater, mgr.): St. Augustine, Ga., 9. Way Cross 10. Americus 11. Albany 12. Thomasville 13. Cordele 15. Columbus 16. Union Springs, Ala., 17. Eu-fala 18. Troy 19. Montgomery 20.

SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Lowell, Mass., 8-10.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York City Nov. 10—Indefinite.

SKINNER, OTIS (Townsend Walsh, mgr.): Louisville, Ky., 8-10. Springfield, O., 11. Columbus 12. 13. Dayton 15-17. Detroit, Mich., 18-20.

SOLD INTO SLAVERY (Mort M. Smith, mgr.): Camden, N. J., 8-10. Paterson 11-13. Balti-more, Md., 15-20.

SPOONER, CECIL (Charles E. Blaney Amusement Co., mgrs.): Philadelphia, Pa., 8-13. Sy-racuse, N. Y., 16-17. Rochester 18-20.

ST. ELMO (Central: Vaughan Glaser, mgr.):

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ST. ELMO (Southern: Vaughan Glaser, mgr.): Norfolk, Va., 8-13. Philadelphia, Pa., 15-20.

STAHL ROSE (Henry B. Harris, mgr.): Washington, D. C., 8-13. Richmond, Va., 15. Norfolk 16. Lynchburg 17. Charlotte, N. C., 18. Augusta, Ga., 19. Charleston, S. C., 20.

STAR, FRANCES (David Belasco, mgr.): New York City Sept. 4—Indefinite.

SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): New York City Aug. 31—Indefinite.

TALIAFERRO, MAHEL (Frederic Thompson, mgr.): New York City Oct. 19—Indefinite.

TEMPER AND SUNSHINE (Central: W. F. Mann, owner): Sheldon, Ind., 9. Kentland 10. Bensenville 11. Monticello 12. Anderson 13. Frankfort 15. Franklin 16. Clay City 17. Worthington 18. Bloomfield 19. Bloomington 20. West Baden 21.

TEMPER AND SUNSHINE (Eastern: W. F. Mann, owner): Potsdam, N. Y., 9. Saranac Lake 10. Malone 11. Massena 13. Canjon 13. Carthage 15. Lowville 16. Boonville 17. Ilion 18. St. Johnsville 19. Utica 20.

TEMPER AND SUNSHINE (Southern: W. F. Mann, owner): Waxahatchie, Tex., 9. Alvarado 10. Cleburne 11. West 12. Hillsboro 13. Straphenville 15. Comanche 16. Brownwood 17. San Angelo 18. Ballinger 19. Coleman 20.

TEMPER AND SUNSHINE (Western: W. F. Mann, owner): Fergus Falls, Minn., 9. Ligon, N. D., 10. La Moure 11. Oakes 12. Aberdeen, S. D., 13. Redfield 15. Clark 16. Watertown 17. Brookings 18. Huron 19. Pierre 20.

THESE ARE MY PEOPLE (Lieber and Co., mgrs.): St. Louis, Mo., 7-13.

THIEF (Eastern: Charles Frohman, mgr.): St. Albans, Vt., 9. Plattsburg, N. Y., 10. Glens Falls 11. Gloverville 12. Rutland, Vt., 13. Bellows Falls 15. Brattleboro 16. Keese, N. H., 17. Clinton, Mass., 18. Gardner 19. Pittsfield 20.

THIEF (Special: Charles Frohman, mgr.): Providence, R. I., 8-13. Jersey City, N. J., 14-20.

THIEF (Western: Charles Frohman, mgr.): Milwaukee Wis., 7-13.

THIRD DEGREE (Co. A: Henry B. Harris, mgr.): Omaha, Neb., 7-13. Kansas City, Mo., 14-20.

THIRD DEGREE (Co. B: Henry B. Harris, mgr.): Red Bluff, Cal., 9. Eugene, Ore., 10. Albany 11. Salem 12. Astoria 13. Portland 14-20.

THIRD DEGREE (Co. C: Henry B. Harris, mgr.): Putnam, Conn., 9. Southbridge, Mass., 10. Westerly, R. I., 11. Norwich, Conn., 12. New London 13. Willimantic 15. Middletown 15. New Britain 17. Meriden 18. Bridgeport 19. 20.

THIS WOMAN AND THIS MAN (Farrest and Tully, mgrs.): Manchester, N. H., 8. 9. Nashua 10. Salem, Mass., 11. Lowell 12. Lawrence 13. Concord, N. H., 15. Portsmouth 16. Biddeford, Me., 17. Rumford Falls 18. Livermore Falls 19. Lewiston 20.

THORNS AND ORANGE BLOSSOMS (Rowland and Clifford, mgrs.): Shelby, O., 9. Gallon 10. Akron 11-13. Hamilton 14. Zanesville 15. New Lexington 16. New Straitsville 17. Logan 18. Nelsonville 19. Athens 20.

THREE WEEKS: Omaha, Neb., 8-13.

THURSTON, ADELAIDE (Francis X. Hope, mgr.): Selma, Ala., 9. Birmingham 10. Shof-beld 11. Decatur 12. Huntsville 13. Rome, Ga., 15. Gadsden, Ala., 16. Anniston 17. Athens, Ga., 18. Macon 19. Augusta 20.

TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): Cleveland, O., 8-13. Toledo 15-17. Akron 18. Youngstown 19. Erie, Pa., 20.

TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): San Francisco, Cal., 1-13. Oakland 15-17. San Jose 18. Sacramento 19.

TRAVELING SALESMAN (Co. C: Henry B. Harris, mgr.): Plattsburg, N. Y., 9. Burlington, Vt., 10. Rutland 11. Granville, N. Y., 12. Glens Falls 13. Bennington, Vt., 15. Troy, N. Y., 16. Amsterdam 17. Rome 18. Gloverville 19. Newburgh 20.

TURNER, WILLIAM H. (Chas. E. Blaney Amusement Co., mgrs.): Montreal, P. Q., 7-13. Boston, Mass., 14-20.

UNCLE JOHN PERKINS (Frank Hall, mgr.): Harrison, Ida., 9. Wardner 10. Wallace 11.

HICKMAN-BESSEY STOCK (Hickman and Bessey, mgrs.): Dalhart, Tex., 9-14, Hereford 15-20.
HICKMAN-BESSEY STOCK (Hickman and Bessey, mgrs.): Sheboygan, Wis., 8-13, Fond du Lac 15-20.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Downs, Kan., 7-9.
HYDE'S THEATRE PARTY (L. H. Cunningham, mgr.): Lansing, Mich., 8-13, Battle Creek 15-20.
KELLY STOCK (Cato S. Kelly, mgr.): Canton, O., 8-13, Alliance 15-20.
KEMPTON COMEDY (Edgar, Neb., 8-13.
KENNEDY, ALICE (W. A. Partello, prop.): Gettysburg, S. D., Sept. 20—Indefinite.
LA FORT, MAY (Zanesville, O., 8-13, New-
 15-20.
LATIMORE AND LEIGH STOCK (Ernest Latimore, mgr.): Uniontown, Pa., 8-13, Washington 15-20.
MANHATTAN STOCK (Hochester, Pa., 7-13.
MAXWELL-HALL STOCK (E. F. Maxwell, mgr.): Belvidere, Ill., 8-13.
MOLLY STOCK (Western: Lee Combs and Fletcher, mgrs.): Herrington, Kan., 8-13, St. John 15-20.
MORGAN STOCK (J. D. Morgan, mgr.): Webster City, Ia., 8-13, Dyer, Minn., 7-13.
MURKLE-HARDER STOCK (Myrtle-Harder Amusement Co., Inc., mgrs.): Bridgeton, N. J., 8-13, Pottstown, Pa., 15-20.
NORTH BROS. COMEDIANS (Ira W. Swisher, mgr.): Marion, O., 8-13.
OLNEY STOCK (Edward Doyle, mgr.): Triton, Ind., 8-13, Noblesville 15-20.
PARTELLO STOCK (Eastern: Harry J. Leland, mgr.): Meadville, Pa., 8-13, Erie 15-20.
PICKETS, FOUR (Willis Pickett, mgr.): Lynchburg, Va., 8-13.
POWERS COMEDY (Dallas, Tex., 8-13, Oklahoma City, Okla., 15-23.
PRICE AND BUTLER STOCK (Price and Butler, mgrs.): Phillipsburg, Pa., 8-13, Altoona 15-20.
ROSE-MASON STOCK (P. C. Rose, mgr.): Valparaiso, Ind., 8-13.
STODDART PLAYERS (W. L. Steward, mgr.): Regina, Sask., Can., Oct. 27-10, Moose Jaw 15-19.
TAYLOR, ALBERT (Quana, Tex., 8, 9, Am-
 10, 11, Plainview 12, 13, Tulsa 15, 16, Childress 17, 18, Eldorado, Okla., 19, 20.
TAYLOR STOCK (H. W. Taylor, mgr.): York, Pa., 8-13.
TURNER, OLARA (Ira W. Jackson, mgr.): New Britain, Conn., 8-13, Norwich 15-20.
VAN DYKE AND EATON (F. Mack, mgr.): Peru, Ind., 8-13, Logansport 15-20.
WARD COMEDY (Hugh Ward, mgr.): Hawera, New Zealand, 10, New Plymouth 11, Auckland 15-17, Brisbane, Australia, Dec. 2-20.
WARNER COMEDY (Ben B. Warner, mgr.): McGreer, Ia., Indefinite.
WESTBURY, PAULINE (Roy E. Hogan, mgr.): Marysville, Mo., 1-13.
WHITESIDE-STRAUSS STOCK (Uly S. Hill, mgr.): Humford Falls, Me., 8-13, Augusta 15-20.
WILLIAMS' STOCK (T. P. De Gafferelli, mgr.): Greensboro, N. C., 8-13.
YANKEE DOODLE COMEDY (George V. Halliday, mgr.): Superior, Wis., 8-13.

OPERA AND MUSICAL COMEDY.

ALASKAN (Wm. P. Chiles, mgr.): Red Wing, Minn., 12, Wausau, Wis., 16, Green Bay 17, Fond du Lac 19, Oshkosh 20, Sheboygan 21.
AMERICAN IDEAL (Cohan and Harris, mgrs.): St. Louis, Mo., 7-13.
BEGGAR PRINCE (W. C. Downs, mgr.): Morrilton, Ark., 9, Russellville 10, Clarksville 11, Oak 12, Greenwood 13.
BERNARD, SAM (Sam S. and Lee Shubert, Inc., mgrs.): New York City Sept. 27—Indefinite.
BOSTON OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 8—Indefinite.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 10—Indefinite.
BURCHMASTER (Philadelphia, Pa., 8-13.
CARILL, MARIE (Daniel V. Arthur, mgr.): Decatur, Ill., 9, Terre Haute, Ind., 10, Louisville, Ky., 11-13, Cincinnati 14, 20-23.
CANDY KID (Kilroy and Britton, mgrs.): Erie, Pa., 8-10, Wheeling, W. Va., 11-13, Youngstown, O., 15-17, Akron 18-20.
CANDY SHOP (C. B. Dillingham, mgr.): Concord, N. H., 9, Manchester 10, Lawrence, Mass., 11, Leominster 12, Lowell 13, New-
 18, New Bedford 16, Fall River 17, New-
 18, Worcester, Mass., 19, 20.
CARLE, RICHARD (Carl Marks Co., mgrs.): Meridian, Miss., 9, Mobile, Ala., 10, Mont-
 11, Selma 12, Birmingham 13, Chat-
 14, Tenn., 15, Macon, Ga., 16, Augusta 17, Charleston, S. C., 18, Savannah, Ga., 19, Columbia, S. C., 20.
CAT AND THE FIDDLE (Charles A. Selton, prop.): Hutchinson, Kan., 11.
CHOCOLATE SOLDIER (F. O. Whitney, mgr.): New York City Sept. 13—Indefinite.
COLE AND JOHNSON (A. H. Wilbur, mgr.): St. Louis, Mo., 7-13, Chicago, Ill., 14, Dec. 4.
COLLEGE BOY (Eastern: Edith Delaney, mgr.): Houston, Miss., 9, Columbus 10, Macon 11, Starkville 12, Lexington 13.
COMMENCEMENT DAYS (John Cort, mgr.): St. Paul, Minn., 7-10, Minneapolis 11-14, Man-
 15, Omaha, Neb., 16, 17, Grand Island 18, North Platte 19, Cheyenne, Wyo., 20.
CORINNE (Sam S. and Lee Shubert, Inc., mgrs.): Kansas City, Mo., 7-13.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Los Angeles, Cal.—Indefinite.
DARIEL, RICHARD (Sam S. and Lee Shubert, Inc., mgrs.): New York City Nov. 8—Indefinite.
DARK DEVIL DAN (W. F. Mann, owner): Chattanooga, Tenn., 8-13, Knoxville 15-17.
DR. ANGEL, JEFFERSON (F. Ray Comstock, mgr.): Columbus, O., 17-20.
DEVIL'S AUCTION (J. Hard Worrell, mgr.): Little Rock, Ark., 9, Jackson, Tenn., 10, Paducah, Ky., 11, Hopkinton 12, Hender-
 13, Owensboro 15, Frankfort 16, Lexington 17, Huntington, W. Va., 18, Charleston 19, Parkersburg 20.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York City Sept. 6—Indefinite.
FIELDS, LEO (Law Fields, mgr.): Philadel-
 15, Pa., 8-20.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Chicago, Ill., Oct. 3—Indefinite.
FLOWER OF THE BANCH (Fred E. La Comte, mgr.): Winchester, Va., 9, Staunton 10, Char-
 11, Fredericksburg 12, Richmond 13, Norfolk 15, Newport News 16, Hampton 17, Wilson, N. C., 18, Henderson 19, Raleigh 20.
POLLER OF 1909 (Florence Ziegfeld, mgr.): Chicago, Ill., Oct. 11-Nov. 15.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Spokane, Wash., 7-13.
FOY EDDIE (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal., Oct. 3-13.
FRENCH GRAND OPERA (J. Laviole, mgr.): New Orleans, La., Oct. 26—Indefinite.

GAY HUSBAND (Henry W. Savage, mgr.): Syracuse, N. Y., 9, 10, Utica 11, Troy 12, Poughkeepsie 13, Brooklyn 15-20.
GAY MUSICIAN (John P. Slocum, mgr.): To-
 15, Kan., 9, Junction City 10, Emporia 11, Wichita 12, Hutchinson 13, Denver, Colo., 14-20.
GEAR, FLORENCE (Julius Murry, mgr.): Tampa, Fla., 9, St. Augustine 10, Bruns-
 11, Macon 12, Augusta 13, Abbe-
 14, Atlanta, Ga., 15, 20.
GENEE, ADELINA (Klaw and Erlanger, mgrs.): New York City Nov. 1—Indefinite.
GIRL AT THE HELM (H. H. Frasse, prop.): Dickinson, N. D., 9, Miles City, Mont., 10, Billings 11, Livingston 12, Bozeman 13, Butte 14, 15, Anaconda 16, Grand Falls 17, Helena 18, Missoula 19, Wallace, Ida., 20.
GIRL QUESTION (Eastern: H. H. Frasse, prop.): David Baymore, mgr.): Grand Rapids, Mich., 7-10, Toledo, O., 11-13, Ft. Wayne, Ind., 14, Huntington 15, Wabash 16, Peru 17, Lafayette 18, Frankfort 19, Logansport 20.
GIRL QUESTION (Western: H. H. Frasse, prop.): Phoenix, Ariz., 8, 9, Blaine 10, Douglas 11, El Paso, Tex., 12, 13, Albu-
 14, M. M., 15, Santa Fe 16, Las Vegas 17, Bristol 18, Bluefield, W. Va., 19, Grand Junction 20.
GIRL THAT'S ALL THE CANDY (B. M. Gar-
 10, mgr.): Princeton, Ill., 9, Morrison 10, Davenport, Ia., 11, Rock Island, Ill., 12, Burlington, Ia., 13, Ft. Madison 14, Moline, Ill., 15, Washington Ia., 16, Oskaloosa 17, Des Moines 18-20.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., Aug. 9—Indefinite.
GOLDEN GIRL (Mort H. Singer, mgr.): Nash-
 10, 11, Chattanooga 12, Knoxville 13, Bristol 14, Bluefield, W. Va., 15.
GOLDEN WIDOW (The Shuberts, mgrs.): Cin-
 10, Cincinnati, O., 7-13.
GRAND OPERA (Oscar Hammerstein, mgr.): New York City Nov. 8—Indefinite.
GRAND OPERA (Oscar Hammerstein, mgr.): Philadelphia, Pa., Nov. 9—Indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): New York City Nov. 15—Indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): Baltimore, Md., Nov. 12—Indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): Philadelphia, Pa., Nov. 9—Indefinite.
GRAPEWIN, CHARLIE (F. G. Wallace, mgr.): Birmingham, Ala., 8-13, Atlanta, Ga., 15-20.
GUNNING, LOUISE (Sam S. and Lee Shubert, Inc., mgrs.): Topeka, Kan., 10.
HARTMAN, PERRIS (Los Angeles, Cal., Oct. 17—Indefinite.
HELD, ANNA (Florence Ziegfeld, mgr.): Brook-
 10, N. Y., 8-13, Philadelphia, Pa., 15-17.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New York City Oct. 11—Indefinite.
HOVEYMOONERS (F. G. Wallace, mgr.): Portland, Ore., 7-13, Tacoma, Wash., 14, 15, Victoria, B. C., 16, Vancouver 17, 18, Bellingham, Wash., 19, Everett 20.
HONEYMOONERS (Francis N. Hope, mgr.): Chicago, Ill., Oct. 31-13.
HUNTLEY, G. F. (Charles Frohman, mgr.): Philadelphia, Pa., 1-13, Atlantic City, N. J., 15, Trenton 16, Easton, Pa., 17, Allentown 18, Lancaster 19, Altoona 20.
HUSTLER (Strong City, Kan., 8, 9.
IMPERIAL MUSICAL COMEDY: Portland, Ore., Jan. 2—Indefinite.
IN PANAMA (Al. Rich, mgr.): Cleveland, O., 8-13, Pittsburgh, Pa., 15-20.
INTERNATIONAL GRAND OPERA (F. M. Norcross, mgr.): Beaumont, Tex., 9, Galveston 10, 11, Houston 12, 13, Austin 15, 16, San Antonio 17-20.
ISLE OF SPICE (F. A. Wade, prop.): Bloom-
 10, Va., 10, Roanoke 12, Lynchburg 13, Covington 15, Clifton Forge 16, Staunton 17, Charlottesville 18, Fredericksburg 19, Rich-
 20.
ISLE OF SPICE (Carl Brown, mgr.): Lebanon, Pa., 8, Harrisburg 10, Lewistown 11, Dan-
 12, Shamokin 13, Mahanoy City 15, Hazleton 16, Bellefonte 17, Lock Haven 18, Wellsville 19, Renovo 20.
JACKSON-WEBB MUSICAL COMEDY (Leslie P. Webb, mgr.): Madison, Ind., 8-13.
JANIS, ELAIN (Chas. B. Dillingham, mgr.): Boston, Mass., 1-2.
JOLLY BACHELORS (Law Fields, mgr.): Philadelphia, Pa., 1-13.
KING DODO (John Cort, mgr.): Ellensburg, Wash., 9, Tacoma 10, 11, Hoquiam 12, Aber-
 13, Seattle 14-20.
KING OF CADONIA (J. C. Williamson, mgr.): Dunedin, Australia, Nov. 26-Dec. 8, Inver-
 9, 10, Oamaru 11, Christchurch 13-24.
KISSING GIRL (H. H. Frasse, prop.): Chi-
 10, Ill., Oct. 25—Indefinite.
KNIGHT FOR A DAY (H. H. Frasse, prop.): Denver, Colo., 7-13, Victor 14, Pueblo 15, La Junta 16, Trinidad 17, Amarillo, Tex., 18, Wichita Falls 19, Ft. Worth 20.
KNIGHT FOR A DAY (Ben Falk, mgr.): Hag-
 10, Winchester, Va., 11, Harrisonburg 13, Staun-
 14, Lynchburg 15, Bedford City 16, Roanoke 17, Danville 18, Greensboro, N. C., 19, Durham 20.
KOLB AND DILL (San Francisco, Cal., Oct. 4—Indefinite.
LAND OF NOD (Samuel E. Rock, mgr.): Los Angeles, Cal., 7-13, San Diego 15, Riverside 16, Redlands 17, San Bernardino 18, Santa Barbara 19, Monterey 20.
LITTLE JOHNNY JONES (Charles I. Crane, mgr.): Sioux Falls, S. D., 9, Mitchell 10, Sioux City, Ia., 11, Norfolk, Neb., 12, Columbus 13, Omaha 14, 15, Fremont 16, Be-
 17, Belleville, Kan., 18, Junction City 19, Manhattan 20, Atchison 21.
LOVE CURE (Henry W. Savage, mgr.): Bos-
 10, Mass., Nov. 1—Indefinite.
MANHATTAN OPERA (Robert Kane, mgr.): Asheville, N. C., 8-13, Spartanburg, S. C., 17-20.
MA'S NEW HUSBAND (Harry Scott, mgr.): Middletown, Pa., 9, Hawley 10, Pittston 11, Cambria 12, Towanda 15, Lock Haven 16, Rensselaer 17, Ansonia 18, Smithport 19, Kane 20.
McFADDEN'S FLATS (Burton and Wiswell, mgrs.): St. Louis, Mo., 6-13, Springfield, Ill., 14-17, Peoria 18-20, Terre Haute, Ind., 21.
MCINTYRE AND HEATH (Klaw and Erlanger, mgrs.): Baltimore, Md., 8-13, Chicago, Ill., 14-15.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Detroit, Mich., 8-13, Toledo, O., 15, Columbus 16, 17, Dayton 18, Indianapolis 19, Ind., 20.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Pittsburgh, Pa., 8-13, Wheeling, W. Va., 15, 16, Zanesville, O., 17, Newark 18, Piqua 19, Springfield 20, 21.
MIDNIGHT BONS (Sam S. and Lee Shubert, Inc., and Law Fields, mgrs.): New York City May 22—Indefinite.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Chicago, Ill., Sept. 23-Nov. 13.
MYOTON GIRL (Frank Hennessey, mgr.): To-
 10, O., 8, 9, Columbus 11-13.

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NEWLYWEDS AND THEIR BABY (Geo. Coett, mgr.): Cincinnati, O., 7-13.
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